

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 585.—Vol. 32.
Registered for transmission abroad.

NOVEMBER 1, 1891.

Price 4d.; Post-free, 5d.
Annual Subscription, Postage-free, 5s.

THE ASSOCIATED BOARD

OF THE

ROYAL ACADEMY OF MUSIC AND ROYAL COLLEGE OF MUSIC

FOR

LOCAL EXAMINATIONS IN MUSIC.

President: H.R.H. THE PRINCE OF WALES, K.G.

ASSOCIATED BOARD:

THE RIGHT HON. THE LORD CHARLES BRUCE, Chairman.
A. C. MACKENZIE, Esq., Mus. Doc., Principal of R.A.M.
Sir GEORGE GROVE, D.C.L., LL.D., Director of R.C.M.

Professor JAMES DEWAR, F.R.S., &c.,
ALBERTO RANDEGGER, Esq.,
THOMAS THRELFALL, Esq.,
FREDERICK WESTLAKE, Esq.,
F. MEADOWS WHITE, Esq., Q.C.,
EDWARD W. HAMILTON, Esq., C.B.,
C. HUBERT H. PARRY, Esq., Mus. Doc.,
Professor Sir JOHN STAINER, Mus. Doc.,
Sir ARTHUR SULLIVAN, Mus. Doc.,
FRANKLIN TAYLOR, Esq.,

R.A.M.

R.C.M.

HONORARY TREASURER:

CHARLES MORLEY, Esq.

HONORARY AUDITOR:

Sir CHARLES LISTER RYAN, K.C.B., Comptroller and Auditor General.

SECRETARY:

GEORGE WATSON, Esq. Central Office: 52, New Bond St., London, W.

BANKERS:

BANK OF ENGLAND, Western Branch, Burlington Gardens, London, W.

SYLLABUS A.

LOCAL CENTRE EXAMINATIONS.

LAST DAY FOR RECEIVING FORMS OF APPLICATION
FROM CANDIDATES—

JANUARY 30, 1892.

THE PRELIMINARY LOCAL EXAMINATION (Paper Work)
will take place at the various Centres on February 24, 1892.

THE FINAL LOCAL EXAMINATIONS will commence on and
after March 28, 1892.

SYLLABUS B.

LOCAL SCHOOL EXAMINATIONS.

LAST DAY FOR RECEIVING APPLICATIONS FOR REGISTRATION
FROM SCHOOLS AND TEACHERS OF MUSIC—

FEBRUARY 27, 1892.

THE LOCAL SCHOOL EXAMINATIONS will be arranged in
Circuits and conducted once during the year by a School Examiner
appointed by the Board.

They will be held during four periods as follows:—

- (a) December.
- (b) February, March, April.
- (c) May, June, July.
- (d) October, November.

Schools and Teachers will, so far as is practicable, be allowed to
select the period which they prefer for Examination, provided that they
notify the same to the Secretary within seven days after receiving
notice that their Applications to be Registered have been accepted.

NAMES OF CANDIDATES FROM SCHOOLS AND TEACHERS OF MUSIC
can only be entered on Forms supplied from the Office, and must be
sent with the Examination Fees as follows:—

For period (a) not later than 4 November, 1891.

" " (b) " " " 4 February, 1892.

" " (c) " " " 4 May, 1892.

" " (d) " " " 4 October, 1892.

Copies of either Syllabus may be obtained at the Central Office,
52, New Bond Street, London, W.

GEORGE WATSON, Secretary.

ROYAL CHORAL SOCIETY,

ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: Mr. BARNBY.

STANFORD'S NEW DRAMATIC ORATORIO "EDEN"

(First time of performance in London)

WEDNESDAY EVENING, NOVEMBER 18, AT 8.

Artists: Miss MACINTYRE, Mrs. BRERETON, Madame HOPE
GLENN, Mr. BEN DAVIES (by permission of Mr. D'O'LY
CARTE), Mr. JOHN PROBERT, Mr. NORMAN SALMOND (by
permission of Mr. D'O'LY CARTE), and Mr. HENSCHEL. Organist,
Mr. HODGE. Prices: 10s. 6d., 7s., 5s., 4s., and Gallery Promenade, 1s.
Ten Concerts will be given during the season, eight being Subscrip-
tion.

Prices for the Subscription series of eight Concerts: Stalls, 6s.;
Arena, 4s.; Balcony (reserved), 3s. 6d.

MOZART CENTENARY FESTIVAL CONCERT,

SATURDAY EVENING, DECEMBER 5, AT 8.

MOZART'S "REQUIEM," "JUPITER SYMPHONY," &c.

Artists: Mrs. HENSCHEL, Madame PATEY, Mr. EDWARD
LLOYD, and Mr. WATKIN MILLS. The second part of this
Concert will be conducted by Mr. HENSCHEL. Prices: 10s. 6d.,
7s., 5s., 4s., and 1s.

ROYAL ACADEMY OF MUSIC, TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons: HER MAJESTY THE QUEEN AND THE ROYAL FAMILY.

Principal: Dr. A. C. MACKENZIE.

Next Fortnightly Concert, November 7, at 8 o'clock.

Chamber Concert, November 16, at 3 o'clock.

F. CORDER, Curator.

GRESHAM COLLEGE, BASINGHALL STREET, E.C.

MICHAELMAS TERM, 1891.

Professor BRIDGE, Mus.D., will deliver his COURSE OF LECTURES
as follows:

TUESDAY, Nov. 3.—Handel's "Messiah."—The Original MS. and the
First Performance.—Illustrations by Mr. Avalon Collard and
Members of the Choir of Westminster Abbey.

WEDNESDAY, Nov. 4.—The Symphony.—Illustrations upon the
Pianoforte by Miss Annie and Miss Amie Grimson, R.C.M.

THURSDAY, Nov. 5.—Two Noble Brothers (William and Henry
Laves).—Illustrations from Instrumental Works of William
Laves.

FRIDAY, Nov. 6.—Two Noble Brothers (continued).—Illustrations from
Vocal Works of Henry Laves.

Performers for Lectures 3 and 4: Mr. A. Dolmetsch, Mr. T. A. Milne,
and Miss Helène Dolmetsch.

The Lectures are free to the Public, and commence at 6 p.m.

CENTENARY OF MOZART'S DEATH.

THE MOZART CENTENARY SUPPLEMENT TO THE MUSICAL TIMES
WILL CONTAIN A

SPECIAL PORTRAIT OF MOZART

ETCHED BY

PROFESSOR HUBERT HERKOMER, R.A.

A limited number of impressions from the
Plate will be on Sale

TWO GUINEAS EACH.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PROFESSIONAL NOTICES.

MISS FLORENCE ALMOND (Soprano)

(Pupil of Professor Wallworth).
For Oratorios, Concerts, At Homes, &c., and Lessons in Singing.
42, Burnt Ash Hill, Lee, S.E.

MISS FLORENCE ARMSTRONG (Soprano)

(Pupil of Mr. Shakespeare and Medalist, R.A.M.)
Accepts engagements for Concerts, At Homes, &c. Lessons at pupils' residences and at 20, Conduit Street. For terms, address, Leicester Villa, Ealing, W.

MISS ALICE ASHTON

(Soprano).

MISS FRANCES (DAISY) ASHTON

(Violinist).

For terms, address, care of Madame Ashton, 19, Stamford Hill, London, N.

MADAME BARTER (Soprano)

For Oratorios, Concerts, At Homes, &c., Westbury Rd., Wood Green, N.

MADAME CARRIE BLACKWELL (Soprano)

(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 44, Sloane Square, S.W.

MADAME CONWAY (Soprano)

53, Robert Street, Chorlton-on-Medlock, Manchester.
Terms on application.

MISS LOUISE CESTRIA (Soprano)

(Of the Royal College of Music, London).

For Oratorios, Concerts, &c., 45, Bridge Street, Chester.

MISS EMILY DAVIES (Soprano)

Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

MISS ELEANOR DAY (Soprano)

Concerts, private lessons, &c., address, care of Miss Mary Willis, 9, Rochester Terrace, Camden Road, N.W.

MRS. MARY DITCHBURN (Soprano)

(First-class Certificate Society of Arts, &c.)

"Has a clear voice of pleasant quality."—*Stage*. "A native refinement in her style."—*West London Observer*. "Whose artistic singing was much admired."—*Musical News*. "Sang with marked favour."—*Queen*. "Sang with graceful expression and good intonation."—*Herts Advertiser*.
For Concerts, Oratorios, &c., address, 308, Waverley Park, S.E.

MISS MARJORIE EATON (Soprano)

(Pupil of W. Shakespeare, Esq., London).

For Oratorios, Concerts, &c., 237, Katherine St., Ashton-under-Lyne.
"The best soprano we have heard for many years."—*Forfar Herald*.

MISS ELEANOR FALKNER (Soprano)

(Of the St. James's Hall and Crystal Palace Concerts).
For vacant dates, Snow Hill, Wolverhampton.

MISS LEVINA FERRARI (Soprano)

For Concerts and Oratorios, address, 83, Upper Gloucester Place, Regent's Park, N.W.

MRS. S. FORD (Soprano)

MR. S. FORD (Tenor)

For Oratorio or Miscellaneous Concerts, address, Avondale, Park Road, E., Wolverhampton.

MISS FUSSELLE (Soprano)

(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor, Licentiate (Artist) of the Royal Academy of Music).
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS BESSIE HOLT (Soprano)

Rawtenstall, near Manchester.

MISS MARIE A. HORNE (Soprano)

For Oratorios, Concerts, &c., address, Huncoat, nr. Accrington, Lanc.

MISS ALICE JACKSON (Soprano)

Oratorios, Ballads, &c. Address, 16, Claypole Road, Nottingham.

MADAME MINNIE JONES (Soprano)

"Possesses a voice of great purity and sweetness."—*Chester Chronicle*.
Address, 238, Brixton Road, S.W.

MISS MAUD LESLIE (Soprano)

For Concerts, Oratorios, &c. 41, Crystal Palace Road, Dulwich, S.E.

MISS ADA LOARING (Soprano)

(Pupil of Albert Visetti, Esq.)

For Oratorios, Concerts, &c., address, 5, Holly Villas, Clapton Square, N.E.

MISS LILY MARSHALL-WARD (Soprano)

MISS JESSIE MARSHALL-WARD (Contralto)

Address, 14, Peel Street, Nottingham.

MISS FLORENCE MONK (Soprano)

Professor at King's College Ladies' Department, Kensington; daughter of the late Professor W. H. Monk, Mus. Doc., King's College, London.
For Oratorios, Concerts, &c., Glebe Field, Stoke Newington, N.

MISS EDITH NIELD (Soprano)

For Concerts, &c., address, 14, Ravenscroft Park, Barnet.

MISS BLANCHE POWELL (Soprano)

154, Elgin Avenue, Maida Vale, W.

MISS ANNE PURCELL (Soprano)

(Pupil of the late Montem Smith, Esq.).
For Oratorios, Cantatas, Ballads, &c., Alverstoke, Shenley Road, Camberwell, S.E.

MISS HILDA READING (Mezzo-Soprano)

(Pupil of Theodore Distin, Esq.).

Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

MRS. STANESBY (Soprano)

104, Ferme Park Road, N.

MISS CLARA SURGEY (Soprano)

For Oratorios, Concerts, &c., address, Rogers and Priestley, Birmingham.

MRS. UPTON (Soprano)

Oratorios, Concerts, &c., 15, Colman Street, Hull.

"Mrs. Upton sang exquisitely 'With verdure clad,' &c.—August, 1891.

MISS AMY WAGSTAFF (Mezzo-Soprano)

31, Richmond Crescent, Barnsbury, N.

MISS AGNES WALKER (Soprano)

(Pupil of Fred. Walker, Esq.)

Address, 104, Lewisham High Road, New Cross, S.E.
Dr. CHIPP's "NAOMI."—"We commend Miss Agnes Walker (Ruth) for her solo 'Entreat me not to leave thee,' and in the plaintive duet 'Nay, mother, we to Judah go,' she was admirable."—*Stockley News*, October 10, 1891.

"Miss Agnes Walker has an excellent voice, sang capitally, &c."—*Salisbury Times*.

MISS GERTRUDE WESLEY (Soprano & Harpist)

(Great-granddaughter of Samuel Wesley).

For Oratorio or Ballad Concerts, Testimonials and Critiques from 53, High Street, Doncaster.

MISS DORA BARNARD (Contralto)

For Oratorios, Concerts, Organ Recitals, &c., 6, Lordship Park, N.

MISS EDITH NOTT BOWER (Contralto)

Town's End, Richmond, Surrey (Pupil of Mr. William Shakespeare), is prepared to take Oratorio, Concert, and Drawing-room engagements.

MISS BOWMONT

(Principal Contralto of St. Peter's, Manchester).

For Oratorios, Ballad Concerts, Operatic Recitals, &c., address, 51, Mercer Street, Hulme, Manchester.

MISS ALICE BERTENSHAW (Contralto)

For Oratorios, Concerts, &c., 312, Katherine Ter., Ashton-under-Lyne.

MISS BOOKER, L.R.A.M. (Contralto)

For Oratorios, Concerts, &c., address, care of Mr. Wm. Marriott, 295, Oxford Street, W.

MISS LILIAN CLOSE (Contralto)

(Certificate of Merit, and Winner of Contralto Prize, G.S.M.).
For Concerts, Oratorios, Banquets, &c. 134, Goldhawk Road, W.

MRS. CRESER (Contralto)

22, Blenheim Terrace, Leeds.

MISS TERESA DEVIENE (Contralto)

For Oratorios, Concerts, Dinners, &c., address, 70, St. George's Avenue, Tufnell Park, N.; or, Klein and Co., Agents, 84, Oxford Street, W.

MISS MEREDYTH ELLIOTT (Contralto)

24, Studley Road, Clapham Road, S.W.

THE GOLDEN LEGEND, Covent Garden Theatre, February 28, 1891.
"Miss Meredyth Elliott was a sympathetic *Ursula*, and her singing of the hymn to the Virgin was irreproachable."—*The Times*.
"Miss Meredyth Elliott presented the contralto music in a highly commendable manner. Her reading of the music contained many good features; and by this, and the effect of a voice of pleasing quality, Miss Elliott made a deep impression, especially by her singing of the number 'Virgin, who lovest the poor and lowly.'"—*Morning Post*.

MISS EMMIE FINNEY (Contralto)

For Oratorios, Concerts, &c.
56, Broadhurst Gardens, N.W.

MISS HARRIET FOULKES (Contralto)

For Concerts. 51, Prince, Ardwick, Manchester.

MISS EMILY FOXCROFT (Contralto)

Associate, Gold Medalist, and Prize Scholar, L.A.M.
For Oratorios, Concerts, At Homes, &c., 76, Calabria Road, N.

MADAME HARDMAN LACY (Contralto)

(Pupil of Fred. Walker, Esq., Hon. Mem., R.A.M.)
For Concerts, Oratorios, &c., address, 21, Rochester Terrace, Camden Road, N.W.

MADAME MINNIE LYNDSAY (Contralto)

Concerts, Oratorios, At Homes. London and Suburban Charity Concerts, expenses only. 31, Kestrel Avenue, Herne Hill, S.E.

MADAME ELINOR PROCTOR (Contralto)

(Of the Douglas Concerts).
For Oratorios, Concerts, &c., address, Clifton Place, Frizinghall,
Yorkshire.

THE MISSES RICHARDSON, Soloists & Duetists

(Contralto and Soprano).
For Oratorios, Concerts, &c., Testimonials, address, 19, Victor Road,
Manningham, Bradford, Yorkshire.
The *Observer* says: "Solos and duets were given in a highly finished
and artistic style by the Misses Richardson."

MISS HELEN SAUNDERS (Contralto)

(Sainton-Dolby Prizeholder, R.A.M.),
25, Cloudestre Street, Islington, N.

MISS DORA SCHNEIDER (Contralto and Pianist)

For Oratorios, Concerts, At Homes.
Address, 88, Colverston Crescent, Dalston.
Also Accompanist. Perfect Sight Reader.

MISS LOTTIE SWEENEY (Contralto)

(Pupil of Madame Sainton-Dolby).
For Concerts, Oratorios, &c., address, Vocalist, Armley, via Leeds.

MRS. TRENAM (Contralto)

9, Rugby Terrace, Camp Road, Leeds.

MISS VERKRÜZEN (Contralto)

For Concerts, Oratorios, &c., 392, Stretford Road, Manchester.
"Miss Verkrüzen is an artist of fine culture, possessing a rich con-
tralto voice, and she has a winning appearance on the platform. Her
rendering of Cowen's song, 'The Last Dream,' was very fine."—
Stockport Advertiser, February 14, 1891.
"ELIJAH."—"The contralto music was very successfully rendered by
Miss Verkrüzen."—*Sheffield Independent*, February 16, 1891.

MISS FLORENCE WALLIS (Contralto)

(Pupil of the late Madame Sainton-Dolby).
For Concerts, Oratorios, &c., address, 217, Boxley Road, Maidstone.

MISS MARY WILLIS (Contralto or Mezzo-Soprano)

For Oratorios, Operas, Concerts, &c., or Private Lessons, address,
9, Rochester Terrace, Camden Road, N.W.

MISS ALICE WOLSTENHOLME (Contralto)

For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MADAME ISABEL WYATT (Contralto)

17, Macleise Road, West Kensington, W.

MR. J. E. BEAUMONT (Tenor)

For Oratorios, Concerts, &c. Address, Handel Terrace, Stalybridge.

MR. EDWARD BRANSCOMBE (Tenor)

(Of Westminster Abbey)

Begs to announce that he is now booking Engagements for the ensuing
season. Already booked: Wood Green, Wolverton, Hornsey, City,
Canterbury, Crystal Palace, Long Eaton, Hampstead, Finsbury Park,
Kensington, Llandudno, Southsea, St. James's Hall, Bayswater,
Rochester, Camberwell, Jarrold ("Creation"), Manchester ("Maritana"),
Guildford ("Golden Legend"), Finsbury Park ("Elijah"), Dublin
Mozart Centenary, Southport, Ayr, Dunfermline, Glasgow, Peterhead
("Messiah"), Nottingham ("Messe Solennelle"), &c., &c.
During last season Mr. Branscombe fulfilled the following engage-
ments:—

OCTOBER AND NOVEMBER.—Southsea, Hornsey, St. James's Hall,
Hertford, Leicester ("St. Paul"), Addison Hall, Hornsey ("Messiah"),
Crystal Palace, St. James's Hall, Newcastle ("Elijah"), Brentwood
("Creation"), Dover, Holborn Town Hall, Highbury, Acton (6th
Chandos Anthem and "Holy City"), Princes' Hall, Maldon, Boston,
Coventry (twice), Reading, Clapham, St. Andrew's Hall.

DECEMBER.—Gravesend ("St. John's Eve"), Camberwell, West-
minster Orchestral Society, Reading ("Rose Maiden"), Rochester
("St. John's Eve"), Gloucester ("Golden Legend"), St. James's Hall
("Ode to the West Wind"), Newcastle, Camberwell, Brixton ("St.
John's Eve" and "Walpuris Night"), Glasgow Choral Union
("Elijah"), Dundee ("Elijah"), Pollokshields, Paisley ("Elijah"),
Chesterfield ("Messiah"), St. Andrew's Hall, Beckenham, Clapham
("Judas").

JANUARY.—Dover, Shortlands, Southampton ("Messiah"), Luton,
Sunderland ("Elijah"), Southwark ("Samson"), Dumfries ("Crea-
tion"), Greenock ("Lobgesang"), Camberwell, Godalming ("Rose
Maiden"), Shoreditch Town Hall.

FEBRUARY.—Clapham Hall, Bradford, South Shields ("Creation"),
Falkirk ("Messiah"), Winchester, Dover, Woolwich ("Creation"),
Dartford, Freemasons' Hall, New Swindon, City (twice), Guildhall,
Camberwell.

MARCH.—Brixton Hall, Halifax ("Lobgesang"), Streatham ("Rose
of Sharon"), Corn Exchange, Kilmarnock ("Samson"), Perth
("Elijah"), Kensington ("Lobgesang"), Cutler's Hall, Edinburgh
("St. Paul"), City (twice), Bromley ("Crucifixion"), Streatham
("Crucifixion"), Newcastle ("Creation"), Battle, Croydon.

APRIL.—Ryde ("Martyr of Antioch"), Streatham ("Lay of the
Bell"), Steynway Hall, Croydon, Kirkcaldy ("Mors et Vita"), Brighton
Verdi's "Requiem" &c., Birmingham, High Wycombe ("Elijah"),
Southsea (twice), Maidenhead ("Elijah"), Rochester ("Cosi fan
tutti"), Briton Ferry ("Creation"), Brewer's Hall, Steynway Hall.

MAY, &c.—Reigate ("Lobgesang"), Hackney ("Pilgrimage of the
Rose"), Beckenham ("Bride of Dunkerton"), Marlborough Rooms,
Steynway Hall (three times), Kilburn, Barnsbury ("Alfred"), Ingate-
stone (twice), Blackpool, Croydon (twice), Deal, Crystal Palace, Forest
Hill, Surrey Masonic Hall (twice), Southport, Llandudno, &c., &c.

For terms and en route dates (North of England and Scotland) please
address, 37, Torrington Square, Bloomsbury.

MR. CUTHBERT BLACOW (Tenor)

For Oratorios, Operas, Ballads, and Masonic Work, address, De Jong
and Blacow, 15, Victoria Street, Manchester.

MR. TOM CHILD

(Principal Tenor, Parish Church, Leeds).

For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. HERBERT CLINCH (Tenor)

Oratorio, Ballads, &c., address, 41, Frederick St., St. John's Wood, N.W.

MR. JOSHUA DEAN (Tenor)

Oratorios, Ballads, &c. Address, Bacup, near Manchester.

"JUDAS MACCABEUS."—"Mr. Dean deserves a special word of
praise for the manner in which he sang the Tenor solos."—*Bacup
Times*, October 10, 1891.

MR. SINCLAIR DUNN (Tenor)

For Oratorios, Opera, or Concerts, and the "Balfie Quartet," address,
67, Berners Street, W.

MR. HERBERT EMLYN (Tenor)

For Oratorios, Concerts, address 23, Cressida Rd., Upper Holloway, N.

MR. J. MELLOR (Tenor)

Ecclehill, Bradford, Yorkshire.

MR. T. OLDROYD (Tenor)

For Oratorios, Concerts, &c., address, The Cathedral, Rochester.

MR. SAMUEL ROPER (Tenor)

For Oratorios, Concerts, &c. For terms and vacant dates, address,
70, Icknield Street, Birmingham.

MR. HERBERT ALDRIDGE (Baritone)

For Oratorios, Concerts, &c., address, South Street, Romford, Essex.

MR. DAN BILLINGTON (The Yorkshire Baritone)

For Oratorios, Concerts, &c. For terms, apply, 34, Hanover Square,
Leeds.

MR. JOHN COATES (Baritone)

55, Beamsley Road, Frizinghall, Bradford.

MR. JOHN J. DAVIS (Baritone)

(Of Curzon Chapel, Mayfair, W.)

For terms and vacant dates, 14, Tachbrook St., St. George's Sq., S.W.

MR. GEO. DENHAM (Baritone)

21, Canonbury Lane, N.; or, The Downs, Dane Park, Ramsgate.
"Splendid baritone voice." "His rendering was absolutely grand,
&c."—*Thanet Advertiser*.

MR. ALBERT FAIRBAIRN (Baritone-Bass)

(Of the Crystal Palace Saturday Concerts),
14, Coombe Road, Sydenham, S.E.

MR. GORDON HELLER (Baritone)

(Of the St. James's Hall and Princes' Hall Concerts; formerly Pupil
of Hy. Blower, Esq., Royal College of Music).
Address, 15, Vernon Road, Leeds.

MR. JAMES H. HUDSON (Baritone)

(Late of the J. W. Turner, Salvini, King, Rousbey, and O'Beirne
Opera Cos.) is at liberty to accept engagements for Ballad, Opera,
and Oratorio. Terms, &c., on application. Eden Terrace, Stalybridge.

MR. WILLIAM IRVINE (Baritone)

144, Stockwell Park Road, S.W.

MR. JULIAN NORTH (Baritone)

For Oratorios, Operas, Concerts, &c., address, Vocalist, Barnsley.

MR. D. PRICE (Baritone)

(Westminster Abbey),
6, Wharton Road, West Kensington Park, W.

MR. MUSGROVE TUFNAIL (Baritone)

Notice new address—22, Ferndale Road, Clapham, S.W.

MR. CARL BRANDT (Basso Profundo)

Oratorio, Concerts, &c., 12, St. Mark's Villas, Dalston, N.E.

MR. JOHN BROWNING

(Principal Bass, Leeds Parish Church Choir).

For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. JAMES W. CLOUGH (Bass)

For Oratorios, Ballads, Masonic Meetings, &c., New Bank House,
Burnley.

MR. C. D. COLLET (Vocal Bass)

Teacher of Singing. 7, Coleridge Road, Finsbury Park, N.

MR. BERNARD FOUNTAIN (Bass)

Oratorios, Ballads, &c.,
72, Bonners Road, Victoria Park.

MR. ALBERT HILL (Basso-Cantante)

For Oratorios, Concerts (Italian or English). 25, Guildford St., W.C.,
and 40, Queen's Road, Bayswater, W.

MR. T. C. HOLLIDAY (Bass)

For Oratorios, Concerts, &c., address, The Cathedral, Rochester.

MR. HOWARD LEES (Bass)

For Oratorios, Concerts, &c., address, Delph, Manchester.

MR. HENRY POPE (Bass)

Oratorio, Concerts, Opera, Pupils,
19, Westbourne Park Villas, W.

MR. CHARLES ROWCLIFFE (Basso)

MR. C. HUGH ROWCLIFFE, F.C.O.
For Sunday Engagements, Concerts, Banquets, &c., address,
52, Brighton Road, Stoke Newington, N.

MR. WILLIAM ROWE

(Principal Bass, College Chapel, Eton).
For Oratorios, Concerts, Masonic, &c., Queen Anne's Villa, Windsor.

MR. HENRY SUNMAN (Bass)

(Licentiate (Artist) of the Royal Academy of Music).
For Concerts, &c., address, Christ Church Cathedral, Oxford.

MR. ALEXANDER TUCKER (Basso Profundo)
For Concerts, &c., 5, Eskdale Villas, Brixton, S.W.; or, Mr. Farley
Sinkins, 24, Brook Street, W.

"Mr. Alexander Tucker is the happy possessor of a fine deep bass voice, of great purity and strength, and he is a welcome addition to the concert platform, where good basses are somewhat rare."—*Our Celebrities*, July, 1891.

"YE TEMPLARS" (Male Voice Quartet)

For Concerts, Dinners, At Homes, &c. For terms and vacant dates, address, Mr. Arthur Carlyle, Grafton House, Tooting.

MR. J. SHARPE (Oboeist and Oboe Maker)

For Oratorios, Concerts, &c.
Address, 51, Lydgate Hill, Putney, near Leeds.

MR. H. A. LUDLAM (Violoncellist)

For Concerts (Orchestral, Choral, Chamber) and At Homes.
Newport House, West Bromwich.

MISS SHELDON-SMITH

(Accompanist and Solo Pianist)
(Certificated G.S.M. Pupil of Arthur O'Leary, Esq.).
Concerts, At Homes, Lessons, &c. For terms, address, 8, Union
Grove, Wandsworth Road, S.W.; or, to her Agents, Oliver and Henry,
113, Regent Street, W.

MISS ALICE GLYN (Solo Mandoline)

For Concerts, Banquets, At Homes, and Lessons, address, 68, Talbot
Road, Bayswater, W.

SOLO VIOLINIST AND PIANOFORTE ACCOMPANIST.**MR. L. BALFOUR MALLETT**

(Royal Choral Society's Orchestra, Professor at Metropolitan College
of Music, and Pupil of Herr Pollitzer).

For Concerts or Lessons, address, 21, Beatrice Road, Finsbury Pk., N.

MISS VINNIE BEAUMONT (Soprano). For
Oratorios, Ballads, At Homes, Recitals, &c. *Répertoire*
includes upwards of eighty Oratorios, Cantatas, &c. Address, Point
House, Brigg, Lincolnshire; and Novello and Co., Berners St., W.

MISS HELEN HUGHES (Soprano). Engaged
during November and December: Bristol ("St. Paul"),
Plymouth ("Elijah"), Devonport ("Hymn of Praise"), Birmingham
("St. John's Eve"), Ealing (Ballads), Cheltenham ("Hymn of Praise"),
Surrey Masonic Hall (Ballads), Leicester ("Elijah"), Colchester
("St. Cecilia's Day"), Salisbury ("Hymn of Praise"), Norwich ("The
Seasons"), Princes Hall (Ballads), Groydon ("St. Paul"), Sheffield
("Judas Maccabeus"), Southsea (Ballads), Stratford ("Messiah"),
Southampton ("Messiah"). For terms and vacant dates, address,
30, Longton Grove, Sydenham, S.E.

MISS JEAN HUNTER (Soprano), Medalist
R.A.M., Pupil of Manuel Garcia, Esq., is now booking dates
for coming season. "Messiah," "Israel," "Judas," "Creation,"
"Elijah," "St. Paul," "Lobgesang," 95th, 115th, 42nd Psalms,
"Stabat" (Rossini), "Naaman," "Holy City," "Faust" (Gounod and
Berlioz), "May Queen," &c. New works at short notice. Cromer
House, Herbert Road, Plumstead, S.E.

MISS KATHERINE JAMES (Mezzo-Soprano,
G to A flat), Medalist and Certificated R.A.M., accepts engage-
ments for Oratorios, Concerts, At Homes, &c., in London and vicinity
only. *Répertoire* includes "Judas," "Athalie," "Stabat Mater,"
"Eli," "St. Mary Magdalen," &c. Address, 42, Craster Road,
Brixton Hill, S.W.

MISS JULIA JONES (Soprano vocalist) begs to
announce that she has REMOVED to 15, St. Thomas Road,
Finsbury Park, N.

MADAME AGNES LARKCOM requests that all
letters may be addressed to her at 53, Westbourne Park Villas, W.

MADAME CLARA LEIGHTON (Soprano) re-
quests that communications respecting Engagements, &c., be
addressed to Bangor House, Ilfley Road, Oxford.

MISS FANNIE SELLERS (Soprano) engaged:
Harrogate, October 25; Barnoldswick, 28; Llanelli, 30; Upper-
mill ("Rose Maiden"), 31; Gooles, November 10; Greenfield, 14;
Sowerby Bridge ("Messiah"), December 15; Blackburn ("Stabat
Mater"), 25; others pending. For terms, &c., Craig Cottage, Knaresbro'.

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts be addressed, 29, Burton Road, Kilburn, N.W.;
or, 50, Church Street, Liverpool.

MISS ALICE A. ANDREWS (Contralto) can
accept ENGAGEMENTS for Oratorios, Concerts, Banquets,
&c., Address, 97, Great Eastern Street, E.C.; or, Klein's Agency,
84, Oxford Street, W.

MISS FLORENCE CROFT (Contralto) engaged:
Peoples' Palace, Victoria Hall, City Temple, Exeter Hall, St.
Pancras Vestry Hall Polytechnic, Grosvenor Choral Society, Bridge-
water, &c. Address, 88, Lady Margaret Road, London, N.

MR. LAWRENCE FRYER (Tenor), St. Paul's
Cathedral. For Oratorios, Concerts, &c. Address, 47, Croxsted
Road, Dulwich; or, The Cathedral.

MR. MASKELL HARDY (Tenor). Engagements
for Nov.: "Messiah," "Elijah," "Creation," "Samson," "St.
Paul," Ballads, &c. 9, Bramford Road, Wandsworth Common, S.W.

MR. JOSEPH HEALD (Tenor) has REMOVED
to 5, Hyde Park Mansions, W.

MR. JAMES LEYLAND (Tenor) is now booking
engagements for Season 1891-92. Oratorio, Ballads, &c.
Reference kindly permitted to Wm. Shakespeare, Esq. Terms, to
37, Torrington Square, Bloomsbury.

MR. E. JACKSON (Baritone) is now booking en-
gagements for Oratorios and Ballad Concerts. For terms and
vacant dates, address, Principal Bass, New College, Oxford.

MR. GORDON HELLER (Baritone) begs to
announce his REMOVAL from London to 15, Vernon Road,
Leeds. Oratorios, Concerts. Lessons in Voice Production and
Singing.

MR. and MRS. WALLIS A. WALLIS (Baritone
and Soprano and Elocutionists), for Oratorios, Concerts, &c.,
have engagements booked in all parts of Great Britain, including
Scotland in January, South of England in February. Send for pro-
spectus and press notices of two hours' complete "Musical, Dramatic,
and Humorous Entertainment," including dramatic scenes in costume,
musical sketches, &c., to 90, Caledonian Road, Leeds.

MR. AUGUSTUS BINGHAM (Bass-Baritone) is
at liberty to negotiate with professional vocalists for accom-
panying them, either at his residence or theirs. For terms, &c.,
address, 8, Tavistock Crescent, Westbourne Park, W.

MR. S. J. BISHOP (Solo Bass, Exeter Cathedral)
is now booking Engagements for Season 1891-2. Press notices
on application. Address, 29, Elmside; or, Cathedral, Exeter.

MR. CHARLES CHILLEY begs to announce
that he has REMOVED to Martinhoe, Eglantine Road,
Wandsworth, S.W.

MR. T. WILFORD PRICE (Solo Bass) (late of
St. Alban's, Holborn). For Concerts, Oratorios, &c. *Répertoire*
includes: "Elijah," "Messiah," "Creation," "St. Paul," "Judas
Maccabeus," "Stabat Mater," "Last Judgment," "Crucifixion,"
"Holy City," "Daughter of Jairus," "Golden Legend," "Ruth,"
"Ancient Mariner," "Erl-King's Daughter," "Rose Maiden," "May
Queen," &c. Engaged: October 2, 5, 8, 14, 15, 16, 19, 21, 22, 26, 27, 30,
November 3, 4, 7, 17, and 27. For open dates and terms, address,
75, Kent House Road, Sydenham.

MR. EGBERT ROBERTS (Bass) requests that
all communications respecting Oratorios, Opera, or Concerts be
addressed, 45, Pentonville Road, N.

THE APOLLO QUARTET (Male Voice).—Glees,
Part-Songs, Madrigals, &c., also Solos. Terms, testimonials,
&c., E. Hartley Ford, Sec., 15, Kent Gardens, Ealing, W.

THE COMUS GLEE SINGERS are now booking
engagements for Concerts, Banquets, At Homes, &c.
"The Comus Glee Singers were enthusiastically applauded."—*Daily
Telegraph*.

"A special feature of the evening was the excellent singing of the
Comus Glee Singers, the rendering of 'Vineta' (Abt) being a most
finished performance."—*The People*.
Address, Comus, 66, Ivydale Road, Nunhead, S.E.

HARP LESSONS.—**MISS EMILY DIXON**,
ex-Scholar of the Royal College of Music, and Pupil of Mr. John
Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and
accepts engagements for Concerts and At Homes. Special arrange-
ments made for Schools. Address, 82, Talbot Road, Bayswater, W.

MISS CLARA TITTERTON, Associate and Silver
Medalist, R.A.M., First Class Certificate Society of Arts, &c.,
&c., receives PUPILS for the VIOLIN and PIANOFORTE on
moderate terms. Lessons given at pupils' own residences. Schools
attended. Miss Titterton also accepts engagements for Concerts and
At Homes. 58, Agate Road, The Grove, Hammersmith, W.

MISS**FANNY BOUFFLEUR**

(SOPRANO)

For Oratorios, Cantatas, Concerts, &c., 239, Upper Parliament Street,
Liverpool.

MADAME

FANNY MOODY

(Prima Donna of the Royal Italian Opera, Covent Garden, and late Prima Donna of the Carl Rosa Opera Company)

AND

MR.

CHARLES MANNERS

(Principal Bass of the Royal Italian Opera, Covent Garden, and late Principal Bass of the Carl Rosa Opera Company)

ARE NOW BOOKING**CONCERT AND ORATORIO ENGAGEMENTS
FOR NEXT SEASON.**They can be engaged together or separately, or can provide a Party.
For terms, please address—3, Berners Street,
Oxford Street, W.

N.B.—In no way connected (and never have been) with any Agent, except the usual Commission for a Concert.

ROYAL ITALIAN OPERA, COVENT GARDEN.**"FAUST" AND "ROBERT THE DEVIL."**"Madame Fanny Moody made if possible a greater success in Italian opera than she had already made in English."—*Morning Post*."We have no hesitation in saying that a more efficient exponent of *Margherita* has not been heard during the present generation."—*Pall Mall Gazette*."Mr. Charles Manners sang with grand effect the music of *Bertram* and his acting was powerfully impressive."—*Observer*."We may venture to say his name will stand on record as one of the best representatives of the part that has as yet been seen."—*Pictorial World*.**THE LENTEN ORATORIOS AT COVENT GARDEN.****"MESSIAH."**"Madame Moody won a genuine success."—*Observer*."Her beautiful voice and expressive style were very effective in the soprano music."—*Musical World*."It was with 'The trumpet shall sound' that he made his chief 'hit' and roused the enthusiasm of his hearers."—*Daily Telegraph*."Mr. Charles Manners was one of the successes of the evening."—*Evening News and Post*."He aroused the audience to enthusiasm by his singing of 'The trumpet shall sound.'"—*Woman*.

TO CHORAL SOCIETIES, CONCERT GIVERS, &c.

MR. JOHN BARTLETT

(TENOR)

OF

COVENT GARDEN PROMENADE CONCERTS (1891)**CRYSTAL PALACE ORCHESTRAL CONCERTS****MADAME FANNY MOODY AND MR. CHARLES MANNERS'
CONCERT TOUR (Operatic and Ballad), &c., is****BOOKING ENGAGEMENTS**

FOR

ORATORIO, CONCERTS, AT HOMES, &c.

Mr. Bartlett's repertoire includes—

MESSIAH, ST. PAUL, ELIJAH,**CREATION, REDEMPTION, HYMN OF PRAISE,****GOLDEN LEGEND, ANCIENT MARINER,****CRUCIFIXION, ROSE MAIDEN, &c.**

For first appearances for Societies or Concerts Mr. Bartlett would be pleased to accept moderate terms.

For Press notices, terms, &c., address—

Mr. JOHN BARTLETT,**Balmuir,****Upper Richmond Road,****Putney,****London, S.W.**

Or usual Agents.

SOLO CORNETIST.**SIGNOR NICOLA COVIELLO**(Promenade Concerts, Royal Italian Opera, Richter Concerts, &c.)
For Concerts, At Homes, Dinners, &c. Limited number of Pupils
taken for Cornet.

5, Sudbourne Road, Brixton, S.W.

SOLO VIOLINIST.**MISS BESSIE POOLE**

Four Medals and Certificate of Merit, R.A.M.

For terms, press notices, and vacant dates,
address, 29, Uxbridge Road, W.**MISS CARRIE LEWIS** (Accompanist, good Reader, and Solo Pianist) accepts ENGAGEMENTS for Concerts, at Homes, &c. 218, Upper Richmond Road, Putney, S.W.; or, Stedman's Musical Agency, 12, Berners Street, W.**MISS WARBURTON**, good sight-reader and Accompanist, desires ENGAGEMENTS. Highest references. Campsbourne, Richmond, Surrey.**GUITAR and BANJO**—MISS STABLE gives LESSONS as above, either at her own or pupils' residences. 152, Finborough Road, S.W.**Stedman's Musical Agency**

(Established 1877, for the transaction of all Musical Business, Professional and General).

12, BERNERS STREET, LONDON, W.

CHURCH FESTIVALS of all kinds arranged.

100 CHOIR BOYS.

CHOIRS of LADIES and GENTLEMEN from 25 to 300 Voices.

ORCHESTRAS of 20 to 100 Performers. All Classes of Artists for Opera, Theatre, Concerts, and for Banquets and Garden Parties.

PERSONAL SUPERVISION.

MR. DUTTON (St. Paul's Cathedral) provides SOLO BOYS for Church Festivals, Organ Recitals, Concerts, At Homes, &c.**MR. DUTTON'S SOLO BOYS.**

Personally trained and thoroughly reliable.

MR. DUTTON'S SOLO BOYS.

Specially experienced in Sacred Music.

MR. DUTTON'S SOLO BOYS.

Excellent testimonials from all parts.

Address, 19, Alpha Road, New Cross, S.E.

CHOIR BOYS—MR. CHARLES RADBURN provides well trained SOLO and LEADING BOYS for permanent Choir Appointments; also for Festivals, Concerts, &c., at reasonable terms. Church references and testimonials. Address, 83, Sistova Road, Balham, S.W.**CONCERT AGENTS.****METHVEN, SIMPSON AND CO.,**

83, Princes Street, Edinburgh, and 122, Nethergate, Dundee.

MR. JOSEF CANTOR'S**"GEMS OF THE OPERAS"****CONCERT COMPANY.**

All communications, Church Street, Liverpool.

Telegrams—"Cantor, Liverpool."

MR. WILLIAM IRVINE'S CONCERT,**BRIXTON HALL, ACRE LANE, S.W.**

Thursday, November 19, 1891.

Artists: Madame Adeline Paget, Miss Jessie Hotine, Miss Mary Groebel (by kind permission of R. D'Oyly Carte, Esq.), Mr. Iver McKay, Mr. Edward Branscombe, Mr. William Irvine. Violin Solos: M. Tivadar Nachez. Conductors: Mr. W. Henry Thomas and Mr. H. Lane Wilson.

Doors open 7.30; commence at 8 o'clock. Tickets, 5s., 3s., 2s., and 1s. each, at Messrs. Novello, Ewer and Co.'s; or, of Mr. WILLIAM IRVINE, 144, Stockwell Park Road, S.W.

GLOUCESTER CATHEDRAL.

The WINTER SERIES of FREE RECITALS will be given on the following dates:—

November 12 and 26	.. .. 8 p.m.
December 10 and 26 "
January 14 and 28 "
February 11 and 25 "
March 10 and 24 "

C. LEE WILLIAMS, 7, Palace Yard, Gloucester.

ST. ANDREW'S, THORNHILL SQUARE, N.—

MONDAY EVENING, November 30, at 8 o'clock, Mendelssohn's 42ND PSALM will be sung; also a Selection of Vocal and Organ Music. During the winter months "Song of Miriam" (Schubert), "How lovely are Thy dwellings" (Spohr), "Hear my prayer," 13th Psalm (Mendelssohn), and other works will be sung. Gentlemen willing to assist, or ladies or gentlemen willing to take part in Solo Anthems, please address, Mr. F. J. Marchmont, 94, John Street, Thornhill Square, N.

BLACKBURN PHILHARMONIC SOCIETY

A GRAND RECITAL of Herold's Opera ZAMPA will be given in the Exchange Hall, Blackburn, on December 2, with full Band and Chorus of 220 Performers.

PRINCIPAL VOCALISTS.

Miss PHOEBE MERCER.

Mr. DURWARD LELY.

Mr. BEN BURY.

Mr. JOHN WHITAKER.

Miss DEBORAH DUCKWORTH.

Mr. FRANGCON DAVIES.

Mr. LANCASTER.

Leader: Signor RISEGARI.

Conductor: Mr. TATTERSALL (Professor of Music), Organist and Choirmaster, St. Peter's, Blackburn.

A. D. FARNWORTH, Hon. Secs.

D. McD. GROSART, Hon. Secs.

COLLEGE OF ORGANISTS.

The Examinations for F.C.O. and A.C.O. will take place on January 12, 13, 14, and January 19, 20, 21; and on July 12, 13, 14, and July 19, 20, 21. The Annual College Dinner will take place on April 25. Lectures will be given on the first Tuesday in each month from November to June.

November 3.—A paper will be read by T. Casson, Esq., on "Organ Combination Actions."

December 1.—A paper will be read by F. Gilbert Webb, Esq., on "Psalm Accompaniments."

Annual General Meeting on July 26.

The Solo-playing test pieces for Fellowship at the forthcoming Christmas Examination in January will be: Sonata for Organ, No. 1 (J. S. Bach); Fantasia and Fugue in E minor (Silas); and Sonata in D minor, No. 5, Op. 118 (Merkel).

A competition for the Meadowcroft Anthem Prize (open to all composers), 8 guineas, is hereby announced. MSS. must be sent in on or before February 1, 1892. Full particulars on application.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

N.B.—The College Library and Rooms will be Open Daily, for the use of Members, from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.

MUSICAL ASSOCIATION.

Founded in 1871 for the Investigation and Discussion of subjects connected with the Art and Science of Music.

President: SIR JOHN STAINER, M.A., Mus. Doc., &c.

The Meetings are held at 8 o'clock on the 1st and Tuesday of the month, at the Royal Academy of Music. The new Session begins on November 10, 1891. Prospectus and other particulars of the Association may be had on application to the Assistant-Secretary.

F. DAVENPORT, Hon. Sec.

J. PERCY BAKER, Assistant-Sec.,

Willersley House, Wellington Road, Old Charlton.

CHURCH CHOIR GUILD

(Guild of Church Musicians),

35, WELLINGTON STREET, STRAND, W.C.

Under the patronage of the Bishops and Clergy of the Church of England.

FOR THE CLERGY, ORGANISTS, CHOIRMASTERS, AND CHORISTERS.

Honorary President:

The Very Rev. FRANCIS PIGOU, D.D., Dean of Bristol.

Warden and Licensed Lay Chaplain:

J. H. LEWIS, Mus. Doc., D.C.L.

ANNUAL SUBSCRIPTION, 10S. 6d. CHOIRS ENROLLED, 10S. 6d.

Next Examination for Diplomas A.C.C.G. and F.C.C.G., January 20 and 21, 1892.

Free Register of Appointments open to Members and the Clergy.

On Nov. 16, 6 p.m., at Luton Parish Church, a Choral Festival will be held. Organists: Mr. F. Gostelow, A.R.A.M., F.C.C.G.; Dr. F. J. KARN; Dr. J. H. LEWIS. Members willing to assist in the Choir are kindly requested to send in their Names at once.

Nov. 26, 5 p.m., at 35, Wellington St., W.C., Lecture on "Ecclesiastical Counterpoint," by F. J. KARN, Mus.D.; to be followed by an Organ Recital on the New Electric Organ.

For further particulars, see *Church Musician*; or, apply to The Warden, "Silvermead," Twickenham, S.W.

C. F. PASSMORE, Mus. B., Hon. Sec.

CHORAL AND INSTRUMENTAL SCHOLARSHIPS.

DERBY SCHOOL. Founded A.D. 1160.

A First Grade Public School.

Head Master . . . JAMES STERNDAL BENNETT, M.A.

Assisted by a Chaplain and seven other University Graduates. Scholarships and other special advantages to musical boys.

Parents, who are members of the musical profession, are especially invited to write for particulars to the Head Master, Derby School, Derby.

MUSICAL INTERNATIONAL COLLEGE.

(FOR EXAMINATIONS ONLY.)

Principal: Professor EDWIN M. LOTT, Mus. Doc.

Local Theoretical Examination, November 26, 1891.

Practical Examinations throughout the kingdom.

HEDLEY CARUS, Esq., Hon. Sec.

270, Cornwall Road, Notting Hill, London, W.

THE**CHORAL CONDUCTORS' ALLIANCE.**

THE ANNUAL GENERAL MEETING will be held in the Large Hall of the Young Men's Christian Association, Aldersgate Street, on SATURDAY, November 28, 1891, when the President, JOSEPH BARNBY, Esq., will give a few words on

"THE ART OF CONDUCTING."

Chair to be taken at 6 p.m. by Dr. A. C. MACKENZIE. Tickets of Admission can be obtained by forwarding stamped envelope to Arthur Briscoe, Hon. Sec., 61, Richmond Road, Dalston, N.E.

GUILD OF ORGANISTS (for Church Organists

only).—Patron, the Bishop of London; President, Sir Herbert Oakeley, Mus.D., LL.D. Festival Service at St. Paul's Church, Hammersmith, Nov. 19, at 8 p.m. Examination for Fellowship, Jan. 7, 1892. Burlington Hall, Savile Row, W.; H. C. Young, Hon. Sec.

UNIVERSITY OF DURHAM.

The next Examinations for the Degree of Bachelor of Music will be held in Durham in September next.

Full particulars, with Specimen Papers of former Examinations, may be had on application to Dr. Armes, The Bailey, Durham.

THE ORPHEUS CLUB

OF PHILADELPHIA.

Conductor: MICHAEL H. CROSS.

This Society offers a prize of \$500 for the best original composition for male voices, submitted in competition therefor, under the terms and conditions hereinbelow set forth:—

1. The composition must be in Cantata form, and written to English words, which may be sacred or secular; it must be written for a male chorus of forty, and must contain solo or concerted part for Soprano and Baritone; it must have orchestral accompaniment, to which an organ part may be added if the composer wishes, a large organ being ready available; and it should occupy about forty-five minutes in performance.
2. The composition awarded the prize, and the American Copyright thereof, will be the property of the Club.
3. The composition must be melodious and vocal—i.e., thoroughly singable, and effective when sung, and not merely technically meritorious.
4. Competitors intended for competition must be sent to the Secretary of the Committee not later than January 15, 1892.
5. Each manuscript must be signed by a *nom de plume* or motto, and must be accompanied by a sealed envelope (which will not be opened until the award is made) containing the *nom de plume* or motto and a return address. The unsuccessful compositions can thus be returned without the writer's name being known.

The Judges of the Competition will be Mr. Cross, the Conductor of the Orpheus Club, and two representative American musicians whose names will be shortly announced.

The decision of the Judges will be made public as soon as possible after January 15, 1892. The successful composition will be sung by the Club, in the Academy of Music, Philadelphia, in April, 1892, at the last Concert of the Twentieth Season of the Organisation.

EDWARD G. MCCOLLIN, Secretary.

514, Walnut Street, Philadelphia, Pennsylvania, U.S.A.

THE ALZANDO GLEE SINGERS (Messrs.

Harold Kollich, Clifford Hunnybun, George Fielder, and Seymour Kelly).—This Celebrated Quartet may be engaged for Concerts and Banquets, also as a complete Concert Party, with Mrs. Seymour Kelly and Mr. A. G. Whitehead (solo violin). Address, Seymour Kelly L.Mus. L.C.M., Chichester.

CARDIFF NATIONAL WELSH CHOIR, in full

Welsh Costume (Director: Mr. C. EMLYN JONES). Engaged for Lord Mayor's Banquet. For terms, apply to Grason Hops, Streatham, S.W.

PUDSEY AND DISTRICT SUNDAY SCHOOL

UNION offer THREE PRIZES—£3, £2, £1—for Psalm Tune with Chorus. For conditions send stamped addressed envelope to Isaac Windsor, Hammerton Field, Pudsey, near Leeds.

MR. H. C. TONKING desires that all communica-

tions respecting Concert engagements or pupils, should be addressed to his private residence only, 5, Hyde Park Mansions, London, W.

TO CONDUCTORS OF MUSICAL SOCIETIES,

&c.—Tympani, Drums, and every orchestral effect. Address, Godfrey Holbech, 47, Ebury Street, S.W.

LEOPOLD ORCHESTRAL SOCIETY (2nd

Season).—Conductor, Mr. R. CAREODUS.—WANTED, AMATEUR MUSICIANS, playing either String or Wind, TO JOIN. Subscription, 7s. 6d. a term. 3, St. Bride Street, E.C.

THE LONDON COLLEGE OF MUSIC,

7, Great Marlborough Street, London, W.,

FOR

MUSICAL EDUCATION AND FOR EXAMINATIONS IN PRACTICAL AND
THEORETICAL MUSIC.

PATRONS.

The Most Noble the MARQUIS OF CARMARTHEN, M.P.

SIR FRANCIS W. BRADY, Bart., Q.C., Member of the Council, Royal Irish Academy of Music.

SIR ALBERT K. ROLLIT, Kt., M.P.

SIR ROBERT RAPER, Kt.

The Honourable Sir WILLIAM GRANTHAM.

The Rev. EDWARD KER GRAY, M.A., LL.D., Trinity College, Cambridge.

The Rev. EDWARD WYNNE, D.D., R.A.M., Parkgate Vicarage, Yorkshire.

WM. SPARK, Esq., Mus. Doc., L.Mus. L.C.M., F.C.O., Organist of Leeds Town Hall.

COUNCIL OF EXAMINERS.

ALFRED J. CALDICOTT, Esq., Mus. Bac., Cantab.

CHURCHILL SIBLEY, Esq.

DR. HORTON ALLISON, F.R.A.M.

SEYMOUR SMITH, Esq.

GEO. BARD, Esq., L.Mus. L.C.M.

G. SHINN, Esq., Mus. Bac., Cantab.

G. AUGUSTUS HOLMES, Esq.

HORACE PETLEY, Esq.

GEORGE ASCH, Esq.

F. J. MITCHELL, Esq.

H. DANCEY, Esq., F.C.O.

W. J. REYNOLDS, Esq., Mus. Doc., Lond.

F. J. KARN, Esq., Mus. Doc., Mus. Bac., Cantab.

THEODORE S. TEARNE, Esq., Mus. Bac., Oxon., L.Mus. L.C.M.

The College has Local Representatives at the following places :—

ENGLAND AND WALES.—Aberdare, Abergavenny, Aberystwith, Accrington, Aldershot, Altrincham, Alnwick, Andover, Ashton-under-Lyne, Aylesbury, Baeup, Baldock, Banbury, Barnard Castle, Barking, Barnsley, Barrow-in-Furness, Basingstoke, Bath, Batley, Bedford, Berkhamstead, Berwick-on-Tweed, Beverley, Bexley, Bilston, Birkdale, Birmingham, Birkenhead, Bishop Auckland, Blackburn, Blackhill, Bolton, Boston, Bourne, Bournemouth, Bradford, Brasted, Brentford, Brentwood, Bridport, Brierley Hill, Brighton, Bristol, Bromley, Burnley, Bury, Bury St. Edmunds, Calne, Calverley, Camborne, Cambridge, Canterbury, Cardiff, Carmarthen, Chard, Cheltenham, Chester, Chichester, Clevedon, Coventry, Cowes (I. of W.), Crewe, Crewkerne, Crook, Croydon, Darlington, Dartmouth, Darwen, Dawlish, Deal, Dereham, Devizes, Dewsbury, Diss, Docking, Doncaster, Dorking, Dover, Dudley, Eastbourne, Ely, Enfield, Evesham, Falmouth, Farnham, Farnworth, Fleetwood, Folkestone, Gainsborough, Gloucester, Grantham, Gravesend, Grays, Greenhithe, Grimsby, Guernsey, Halifax, Haltwhistle, Harborne, Harrow, Hartlepool, Hastings, Haverfordwest, Helston, Hereford, High Barnet, Horsham, Hounslow, Hull, Huntingdon, Ipswich, Jersey, Kidderminster, Kingston-on-Thames, Kippax, Kirkstall, Launceston, Leamington Spa, Leeds, Leicester, Leighton Buzzard, Lewes, Lincoln, Lichfield, Littlehampton, Liverpool, Llandilo, Llandudno, Llanelly, Long Melford, Loughborough, Louth, Ludlow, Luton, Maidstone, Maldon (Essex), Malpas, Malton, Malvern, Manchester, Margate, Matlock, Melton Mowbray, Merazion, Merthyr Tydfil, Middlesbrough, Morecambe, Morley, Mountain Ash, Newark, Newcastle-on-Tyne, Newport (Mon.), New Town (N. Wales), Northampton, North Shields, Northwich, Norwich, Nottingham, Nuneaton, Oldham, Oswestry, Oxford, Pendlebury, Peterborough, Plymouth, Poole, Preston, Radcliffe, Radstock, Ramsbottom, Ramsgate, Reading, Redhill, Redruth, Retford, Richmond, Rochdale, Rotherham, Ruabon, Rugby, Ryde, Rye, Salisbury, Saltburn-by-the-Sea, Sandwich, Scarborough, Sevenoaks, Sheffield, Shifnal, Sherborne, Shrewsbury, Sidcup, Sleaford, Southampton, Southwell, Southend-on-Sea, Southport, Southsea, Spennymoor, Stafford, Stamford, St. Austell, Stevenage, St. Ives (Hunts), St. Helens, Stockport, Stockton-on-Tees, Stonehouse, Stratford-on-Avon, Stroud, Sunderland, Sutton (Surrey), Sutton-in-Ashfield, Sutton Coldfield, Swansea, Swindon, Taunton, Tavistock, Thame, Thornton Heath, Todmorden, Torquay, Totnes, Tredegar, Truro, Tunbridge Wells, Tunstall (N. Staff.), Uxbridge, Uppermill, Walton-on-Thames, Walsall, Ware, Warley, Wednesbury, Wednesfield, Wellington, West Bromwich, Whitstable, Whitehaven, Widnes, Wilmslow, Wimborne, Winchester, Wisbech, Wiveliscombe, Woodbridge, Woodford, Wokingham, Woking, Wolverhampton, Worcester, Worthing, Yarmouth (Great), Yeovil, York.

SCOTLAND.—Aberdeen, Alloa, Arbroath, Ayr, Campbeltown, Coatbridge, Crosshill (Glasgow), Dunfermline, Dumfries, Dumbarton, Dundee, Edinburgh, Forres, Galashiels, Glasgow, Greenock, Hawick, Jedburgh, Kelso, Kirkcaldy, Kilmarnock, Largs, Larbert, Leven (Fife), Lockerbie, Perth, Skelmorlie, Stirling, Wishaw.

IRELAND.—Armagh, Ballymena, Belfast, Carlow, Cork, Downpatrick, Enniscorthy, Enniskillen, Hillsborough, Limerick, Londonderry, Portrush, Youghal.

LONDON AND SUBURBS.—Aldersgate Street (City), Balham, Battersea, Brixton, Brockley, Catford, Harlesden, Kensington, Lewisham, Stamford Hill, Stoke Newington, Sydenham, Upper Holloway, Wandsworth, Willesden.

The London College of Music has Branches at Ottawa and Montreal, in Canada; at Chicago and Minnesota (U.S.A.); at Los Angeles, California; also at Cape Town, Cape of Good Hope.

The NEXT EXAMINATION in all branches of Music will be held at centres as above, in DECEMBER, when Silver and Bronze Medals and Book Prizes will be awarded in accordance with the Regulations. The LAST DAY for ENTERING NAMES is November 14.

The SYLLABUS of the various Examinations, and ENTRY FORMS, may be had on application.

REGULATIONS for the DIPLOMAS of Associate (A.L.C.M.), Associate in Music (A.Mus. L.C.M.), and Licentiate in Music (L.Mus. L.C.M.), and also complete list of Diplômées and Medalists of the College, may be obtained, together with full particulars respecting any of the College Examinations, from

T. WEEKES HOLMES, *Secretary.*

TRINITY COLLEGE LONDON

FOR MUSICAL EDUCATION AND EXAMINATION.—INST. 1872.

PRESIDENT.

The Right Hon. LORD ST. LEVAN.

Warden: The Rev. Dr. BONAVIA HUNT, F.R.S.E.

Director of Examinations: Professor JAS. HIGGS, Mus.B.

LOCAL EXAMINATIONS IN MUSIC.

(SIXTEENTH ANNUAL SERIES. SESSION 1891-92.)

The HALF-YEARLY LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE (Theory) will be held on December 11, 1891, and on June 24, 1892, at above 150 Centres. Last days of entry, November 11, 1891, and May 24, 1892. The scheme includes Senior, Intermediate, and Junior Divisions, with Honours Certificates and Pass Certificates in each Division. Three National Prizes of £5 each, one in each Division, are awarded annually after the June Examination.

The LOCAL EXAMINATIONS IN INSTRUMENTAL and VOCAL MUSIC take place at the various Centres throughout the United Kingdom, and include Pianoforte, Organ, and Harmonium Playing, Pianoforte Duet Playing, Solo Singing, Violin, or other Orchestral Instruments. The Examinations are conducted in Three Divisions—Senior, Junior, and Primary, and Honours Certificates and Pass Certificates are awarded. Arrangements are being made for holding Examinations during the present Session (October, 1891, to July, 1892) at the following amongst other centres:—

Aberdeen, Aberystwith, Aldershot, Altrincham, Ayr, Barrow-in-Furness, Ballymena, Bath, Bedford, Belfast, Birmingham, Bishop Auckland, Blackburn, Blackpool, Bodmin, Bolton, Bournemouth, Bradford, Brecon, Brentwood, Brighton, Bristol, Brockley and New Cross, Bury St. Edmunds, Cambridge, Cardiff, Carlisle, Carmarthen, Carnarvon, Chatham, Cheltenham, Chesterfield, Chichester, Cirencester, Cleator Moor, Colchester, Crieff, Croydon, Derby, Dover, Dublin, Dumfries, Dundee, Eastbourne, Edinburgh, Exeter, Folkestone, Galashiels, Glasgow, Gloucester, Goole and Howden, Halifax, Harrogate, Hastings, Haverfordwest, Hereford, Holywell, Hull, Ilminster, Ipswich, Jersey, Keighley, Keswick, King's Lynn, Lancaster, Leamington, Leeds, Leicester, Lincoln, Liverpool, London, Lowestoft, Maidstone, Manchester, Newark, Newcastle, Newport, Northampton, Norwich, Nottingham, Oldham, Oxford, Perth, Peterborough, Plymouth, Portsmouth, Preston, Ramsgate, Reading, Redhill, Redruth, St. Ives, Salisbury, Sheffield, Shrewsbury, Sleaford, Southampton, Southport, Stockport, Stockton-on-Tees, Stroud, Surbiton, Swansea, Swindon, Taunton, Tiverton, Torquay, Truro, Walsall, Walthamstow, Ware, Wellingborough, Wellington (Salop), Weston-super-Mare, Weymouth, Whitby, Wisbech, Wolverhampton, Worcester, Worthing, Yarmouth, York.

Regulations, forms of entry, &c., may be obtained Post-free from the undersigned. By order of the Academic Board.

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

NOW READY.

PRICE TWO SHILLINGS.

TONIC SOL-FA, ONE SHILLING AND FOURPENCE.

A

MOZART SELECTION

SUITABLE FOR PERFORMANCE AT

CONCERTS IN COMMEMORATION

OF THE

MOZART CENTENARY

IN DECEMBER NEXT.

CONTENTS.

PART I.

THE REQUIEM MASS.

PART II.

CALM IS THE GLASSY OCEAN ("Idomeneo").

QUI SDEGNO ("Die Zauberflöte").

DEH VIENI ("Nozze di Figaro").

AVE VERUM.

IL MIO TESORO ("Don Giovanni").

LA CI DAREM ("Don Giovanni").

SPLENDEnte TE, DEUS.

London and New York: NOVELLO, EWER and Co.

BROADWOOD PIANOS

Complete IRON FRAMES;

All modern IMPROVEMENTS;

TONE—Pure, Equal, Carrying;

TOUCH—Facile;

DURABILITY—Unrivalled.

John Broadwood & Sons

(ESTABLISHED 1732)

PIANOFORTE MAKERS

BY SPECIAL APPOINTMENT TO

HER MAJESTY THE QUEEN

THEIR ROYAL HIGHNESSES THE PRINCE
AND PRINCESS OF WALES

HIS ROYAL HIGHNESS THE DUKE OF
EDINBURGH

AND THE REST OF THE ROYAL FAMILY.

Gold Medals and various Honours.

Names of a few of the GREAT MUSICIANS and EXECUTANTS
who have used and preferred their Pianos:—

BEETHOVEN	HAYDN	R. SCHUMANN
WEBER	CHOPIN	WAGNER
MEYERSSOHN	LISZT	VON BÜLOW
DVOŘÁK	HELLER	DE PACHMANN
CRAMER	HENSELT	HALLÉ
BENNETT	MME. SCHUMANN	SULLIVAN

Price Lists and Illustrations on application,

33, GREAT PULTENEY STREET (near Regent Street),
LONDON, W.

THE

MOZART CENTENARY.

TO THE

DECEMBER NUMBER

OF

THE MUSICAL TIMES

WILL BE ADDED A

SPECIAL SUPPLEMENT OF THIRTY-TWO PAGES

DEVOTED TO THE LIFE AND WORKS OF

MOZART

THE LITERARY MATTER WILL BE EDITED BY

JOSEPH BENNETT

THE ILLUSTRATIONS WILL CONSIST OF

NUMEROUS PORTRAITS (FROM THE BEST

AUTHENTIC SOURCES),

VIEWS OF SALZBURG, &c.,

AND A

SPECIAL PORTRAIT OF MOZART

BY

PROFESSOR HUBERT HERKOMER, R.A.

PRICE (WITH SUPPLEMENT) FOURPENCE. POST-FREE, SIXPENCE.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1891.

A RICHMOND IDYLL.

IN the Memoirs of Colonel Hutchinson, written by his wife, she tells the little love-history that preceded their marriage; and woven in with the story is, by happy chance, the figure of a certain Master of Music and Court musician to King Charles I. It was indeed this personage who unconsciously took upon himself the important part in the drama of go-between or bringer-together of hero and heroine; and Mrs. Hutchinson treats him as such, scarcely deigning to mention his name. She keeps the reader on a stretch of curiosity through two pages as to what particular musician of the period this might happen to be, before the exigencies of an involved and elaborate sentence seem to force it from her. The name comes at last; and since the point of view changes with the time and the individual, this little history may be regarded to-day with an interest not exclusively bound up in its matrimonial issues.

Between the years 1636 and 1638 the young children of Charles I. resided at Sheen Palace, near Richmond, with their governors and instructors; and at Richmond one Charles Coleman likewise had a house, primarily, no doubt, for the convenience of his profession as Court musician, but in which it seems he boarded persons of distinction. He also gave private music lessons in town; and one of his London pupils at this time was John Hutchinson, son of Sir Thomas Hutchinson, Member of Parliament for Nottingham. This young man had lately finished his education at Cambridge; and finding life ungenial in his father's country household, where a second small family was springing up, he had repaired to London, there to study law at Lincoln's Inn. Here he varied his severer course of study by lighter subjects, and took lessons in dancing, fencing, and music; and apparently then, as later, gave considerable attention to his apparel.* He had some natural aptitude for music, which was still an indispensable part of a gentleman's education, and he had already practised it at Cambridge. Later in life, when he had withdrawn in proud disapproval from Cromwell's rule, he taught it to his children, and "entertained tutors" for them for music in his country house.† He "entertained" at this period some of the "best" for himself, for being "loth to leave off before he had perfected" his cunning hand upon the viol, "was at some expense that way."‡ Yet, with all these resources, our young man was not satisfied. He found law very little to his liking, and since the spring plague was abroad (1636 or 1637), his restless mind had an excuse for movement. But where should he go? He would

have journeyed to France with a merchant he knew, but that the man must start before a messenger could speed and return from Nottinghamshire with his father's consent; and this, to a dutiful son, was a detriment. His music-master coming in just at a moment of debate, John Hutchinson poured into his ears his difficulty. Mr. Charles Coleman—not yet Mus. Doc.—was a man of parts, and without doubt genial and astute, for he had at once a suggestion to offer to his perplexed pupil. Now, why should not Mr. Hutchinson, since he needed change of air, repair to the master's house at Richmond? There he could promise him ample board, cheerful society, plenty of that diversion that hovers round a Court; and, besides all this, at Richmond were kept the King's hawks. What more could be needed above that plenitude of music which was too much a matter of course for mention? Besides, we never speak of what we have in most abundance. Certainly, to the youth grown gloomy in solitary chambers, with law books and viol for company, the prospect was tempting: to Richmond he would go.

But before he went, a friend tried to dissuade him from it, for what to our ears sounds a very quaint reason. Never was there a place, this solemn friend affirmed, "so fatal for love" as Richmond. Why, he knew of a young man who had gone to lodge there blithe and well, but finding the people of the place lamenting the death of a certain lady unknown to him, he had begun to take a strange and morbid interest in the subject himself. Then he had grown melancholy and moping and love-sick for the dead fair one; had frequented a "mount" where the print of the lady's foot was cut, and would lie there pining and kissing it; till finally, in a few months' time, death had kindly "concluded his languishment." Now cheerful Charles Coleman would doubtless have been very angry if he had heard this deterring narrative; but fortunately it did not rob him of his boarder. No! John Hutchinson stoutly stood by his purpose; and went forward, warned, to hazard his fate at the sunny village, girdled by green meadow and by shining Thames.

The house and its inmates proved all the musician had promised. To the little circle of boarders Charles Coleman played the courteous host; while outside this was the wider circle of Court musicians who were constantly in and out to talk of, or to practise, new music.*

Beyond this professional set, again, were the fashionable idlers, drawn by the Court, who apparently found Mr. Coleman's house, and the music going on therein, one of the attractions of the place. They attended rehearsals there; among them, just as now, "divers that were affected with music; others that were not, yet took that pretence to entertain themselves with the company." And so these fine folk seem to have got hearing of the best performers of the day, and of the newest music from the highest talents, for nothing—or, at least, for neither subscription nor payment at the door, but, possibly, for just a little of that obliging civility to the man of music (who gave so much) which it is expressly stated they extended to his London boarder.

But John Hutchinson cared greatly for none of them. He may have been even a little shy as well as proud. At all events, he liked best a young girl in the house, who had been "tabled there for the practice of her lute" while her mother, widow of Sir Allen Apsley, was absent on a marriage quest concerning an elder daughter. To little Mistress Apsley he gave the most of his attention. He loved to listen to her

* The Puritanical lady naively observes, "he wore good and rich clothes, and had a variety of them, and had them well suited and in every way answerable; in that little thing, showing both good judgment and great generosity, he equally becoming them and they him, which he wore with such equal unaffectedness and such neatness as we do not often meet in one." Not very different, this, from *Polonius's* worldly policy in clothes!

† The predilection of the age for a musical household, and the choice often made of servants with a view to their use in concerted music, is seen in Pepys' diary. An earlier instance occurs in this life of Colonel Hutchinson, where, in connection with an attempt made to rob him of his arms during his absence from Othorpe, mention is made of "a singing-boy who kept the Colonel's clothes."

‡ Does this mean that hospitality was offered to the music-master on his professional visits; or is it only a frugal dame's mode of explaining that the instruction was paid for?

§ The word "entertain" means to be courteous or civil, to extend hospitality to, rather than to employ. Compare Hebrews xiii. 2.—*Ed. M.T.*

* Mrs. Hutchinson expressly says that they came there "to practise new airs and prepare them for the King."

lute-music, and doubtless himself might call up a little admiration on her side by that "mastery on the viol" that we are told he possessed. Indeed, we may well suppose that in the face of such high-class professional merit all around them, these young amateurs would have need to console each other with a little praise. And with this innocent and indiscreet little person John was wont to stroll forth, and would follow her sometimes to her mother's house which stood hard by, the keys of which she held—since it had seemingly been thought prudent, during that marriage crusade after a far-away Wiltshire gentleman, to close the establishment. While the two were there one day, and were even roaming at large amidst the private and individual properties of the elder sister's "closet," John espied on an "odd by-shelf" (meant, no doubt, to elude the general eye) a few tomes in the Latin tongue. He enquired eagerly whose these were, and hearing that they belonged to his little friend's sister Lucy, he began to be very curious about this young lady, to think of her a great deal, and to wish she were not gone on so hazardous an errand. But that errand made her a present object of interest to the neighbourhood. The frequenters of Coleman's house were constantly asking the little sister if the marriage were to come off, and in this way our love-sickening youth was able to satisfy his curiosity without exciting attention. From the ladies he learnt that she was "reserved and studious," which they intended as no commendation at all; but as John's passion seems to have sprung from a literary basis, this did not check it, and he was eager for more, which, however, seemed hard to get. It was quite a lucky chance—for us as for him—that discovered an admirer, and drew forth a eulogium that completely matched his ideas of the lady of his imagination. The chance was this. There happened to be a large musical gathering at Coleman's—whether formal or informal is not said. The professionals would be there in the liveries of the King; possibly, as vocal music was performed, some of the singers also from the Royal Chapels. The fashionable amateurs—gentlemen in doublets and spurs and long hair, with beaver hats and gay cloaks and gloves thrown aside; ladies attired in imitation of that elegant simplicity introduced by the queen, with natural curls and undistended petticoats—would sit about, no doubt, with *nonchalant* and superior airs. A musical fop, by a stroke of his peaked beard, or by a tilt of his eyebrow, might silently express his criticism on a carelessly executed "Division" by some great viol performer, or thus indirectly intimate (since to the composer's face he could not say it) that John Jenkins' last new Fancy was not quite equal to his expectation. While of flighty maidens, giggling to a neighbour all through a "Pavan" or a "Galliard," or even during the enthrallment of a "new court Ayre," there would doubtless be a few. It was an unrestrained company; and when a song was sung "that had been lately set" they all fell to talking of it. It was the verses and not the music, it seems, that were chiefly discussed; and some one present undertook in rivalry to produce a poem then in the house that would "answer to" this one. It was accordingly brought and read to the company, with the guarded admission that it was believed to have been written by a lady of the neighbourhood. Then the writer of the first song (who had doubtless received a few compliments—the composer, perhaps a professional, being left out) gallantly declared that there were but two women he knew who were capable of writing it; either one present, whom he named (merely as a compliment, her rival assures us), or Mistress Lucy Apsley. Here was John Hutchinson's

opportunity. He at once, and most wrongly, declared his disbelief in its being a woman's work at all, going as it did so much beyond "the customary reach of a she-wit." This put song-writer number one on his mettle for gallant generosity; he launched forth in the most extravagant praise of the absent lady, and declared her besides to be "the nicest creature in the world of suffering her perfections to be known." John swallowed all this, and wanted more; and doubtless the talk fell back all too soon for him to purely musical and occasional matters. It would have been hard for the ladies if it were not so; and possibly the next piece for rehearsal was waited for. Those Court musicians might, smilingly watchful, have been holding arched bows in readiness to touch strings in some concerted Fantasia until these hot-headed young men had ceased contending and praising their fair one. But at the signal for recommencement, that Coleman, or Ferrabosco, possibly might give, the whole scene for us disappears. We hear, any way, no more of the music, only that John waited for the absent one's return with a growing impatience.

One day, as the household sat at table, there entered a footboy of Lady Apsley's to announce her present return. At once—for nothing seems to have been kept private in those days—the company clamoured to know if the marriage was to come off. The boy seemed prepared for the question, and drew forth some bride laces (wedding-trappings of the time), which he gave severally to young Mistress Apsley and to Mistress Coleman, the daughter of the house. He had been bidden, he said, to deliver these tokens without further speech. This was considered conclusive proof that the marriage had already taken place. John Hutchinson without more ado went deadly pale; and professing sickness—he felt sick enough, in truth—left the table. But into the garden, whither he went, he was followed by Mr. Coleman, anxious and solicitous; and to get rid of the tiresome attentions of his host, he declared himself ill, and took to his bed. Perhaps he barred his door: anyway, he enjoyed a solitude that enabled him to ruminate on the strange feelings that disturbed him, and to bethink him of the "warning" that he had spurned. He gave his wife to understand by subsequent accounts that his miseries through this night were great indeed; and she appears to have thought his fortitude very considerable that in his state he should have got up next day. However, for this great resolution he was rewarded. He met the footboy; and by a little judicious inquiry elicited the healing fact that there had been no marriage at all, that it was "off"; and that the bride-laces had been got at some one else's wedding, and were a ruse—to raise a laugh, may be, that might save Mistress Lucy's imperilled dignity. At any rate, she was to return an unengaged spinster, and young John had nothing to do but wait for that event with hope. He still played his viol, no doubt, and enjoyed himself; for we are told that about that time a nameless lady of Richmond was invited by a courtier, "one that was her servant," to a day's entertainment in Sion Garden, with the choice of her company. She carried thither with her Mistress Coleman, the musician's daughter, little Mistress Apsley, and John Hutchinson; and among the green alleys and bowers and arbours of the pleasure ground (where once gentle-eyed, low-voiced nuns were wont to roam) these unfettered young people seem to have passed a merry time. They were seated at supper when a messenger appeared to tell Mistress Apsley that her mother had just stepped from her coach. The maid would have gone on the instant, but young Hutchinson, "pretending civility," begged her to remain till supper was over, when he could escort her home himself. By this manœuvre he would see her sister

at the earliest possible moment; and the agitation of his mind as he awaited it was such that he could not eat. Thus, one spring evening, John and Lucy met, the heroine appearing (she tells us) "not ugly in a careless riding-habit," while he was all, in clothes, and looks, and goodness, that a maiden heart—of that period at least—could fancy.

The course of pre-conceived love in this case ran smooth, except for one sad touch of realism. On the very day that the friends on both sides assembled to conclude the marriage, the bride fell sick of the small-pox. Not only was her life in danger for a time, but her face was terribly disfigured. Yet John Hutchinson insisted on marrying her the first day that she was able to leave her room, though "the priest and all that saw her were affrighted to look at her." It was long, we are told, before she regained her good looks.

With the betrothal vanish all traces from the history of Coleman and his fellows. They were accessories; when John Hutchinson withdrew from their midst, they ceased for his wife to be. Yet through this little Richmond idyll we have a glimpse of their lives that suggests pleasantness and ease. They had plenty of communion with each other, plenty of intercourse with the outside world, and plenty of appreciation from it, along with an assured position. These matters are important to the life of art; it was in such conditions as these, multiplied by the many petty courts of Germany, that the seeds of her great modern instrumental school germinated. And these men about the Richmond Court in those far-off times—cunning instrumentalists, all of them—were rapidly developing a school of their own. In one sense, and vocally, the times seemed degenerate. The old, many-voiced madrigal was dying in favour of the new-fangled solo, with accompaniment of lute or bass viol, written largely by the King's old tutor and favourite, Coperario, by Ferrabosco, and by Coperario's pupil, Henry Lawes. But the older "In nomines" and "Fantasias" for string instruments, grounded on contrapuntal and vocal bases, were being wrought over by these very men who practised at Coleman's into new and quickening forms, blent of rhythmical movement and modern tonality. They were popularly termed "Fancies" (a name under which they were later flouted at), but they were practically Suites or "Lessons" for concerted instruments, and they contained the germ of the later developed Sonata. All these men, whose names we know from other sources, were writers of that instrumental music in parts, which was then becoming the passion of the period. Charles Coleman is acknowledged by un-musical Mrs. Hutchinson as a "skilful composer in music," and his works were printed in the collections of the time. Others there were, notable and talented; but greatest amongst them was John Jenkins, the little man with a great soul (as old Antony tersely put it), whose fame must about that time have been spreading beyond the Court and its coteries.

He and the rest little dreamt, as they passed in and out of that Richmond house about the year 1637, ardent and full of artistic activity, starting that infant school that promised to wax and flourish—little they dreamt of the dark and terrible days that were in store for them. King, court, musicians—all were presently to vanish: the very palace where the princes had lodged at Richmond was to be razed to the ground by an angry Parliament. Young John, hero of our idyll, became colonel of the Parliament's army, leader of armed men in that warfare of kindred against kindred, signer of that

King's death warrant even; and was finally to die miserably in prison. Our musicians—no longer a body—were tossed hither and thither as struggling units in a strong sea of circumstance. While some fought for their master—William Lawes, passionate and faithful, whose music we yet may con, lay a bloody corpse at Chester siege—others, homeless and officeless, did what they could, made music for who would listen, and became the recipients of private bounty. Kingston alone of them trimmed his sail to political weather, and gained favour with Cromwell. Coleman, bland and business-like as he shows himself in Mrs. Hutchinson's narrative, did fairly well by teaching and perhaps selling his music, and it was in this period that he took his Mus. Doc. degree. At any rate, he survived that disastrous time, along with Jenkins, who, beloved by all, had remained a favourite guest in country gentlemen's houses, cheerfully making new "Fancies" for them, and leading their little orchestras. The one was honoured, at the Restoration, with the title of Composer to King Charles II.; the other, once more "Court Musician," put forward in print in his old age those "Twelve Sonatas" for a quartet of instruments that formed almost the last page of this English book of art.

But their lives were practically over; they were old men, and their art, long benumbed, proved dead. The chain of development was broken; an active school of instrumental concerted music had ceased to be.

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 587).

THERE can be little need to head this, the first of two supplementary chapters upon the character and characteristic traits of Richard Wagner, with an apology for being personal. Such men belong not to themselves but to the public, and it may be said for the composer of the "Nibelungen" that he was fully aware of the fact. Not only so, he himself invited and contributed materials for the study of his own individuality. There was nothing shy about Wagner. In the preface to his "Censuren" we read: "But my object in this collection is something more serious than to write books; I am desirous of rendering an account of myself to my friends, so that they may be enlightened with regard to much that is difficult to be understood in me." Having thus put himself forward as a subject of study, Wagner could not complain of after investigation and comment. To do him justice, he did not.

In the course of these papers it has been necessary often to speak of Wagner's money troubles, and to indicate their origin by reference to his extravagant expenditure upon personal surroundings. In one case, as may be remembered, the composer referred to certain luxuries as necessities of his nature—as that for which, in some unexplained way, his soul craved because essential to the proper exercise of his powers. We do not mention this for the purpose of deriding it. There may be little evidence in the history of musicians tending to show that a splendid environment is an aid to composition, but we are not entitled to limit the curious and recondite in human nature. It is said of Haydn that, before sitting down to an important work, he dressed himself with care, and always put a diamond ring upon his finger. No one will dare to say that this was mere affectation or whim. The orderly attire and the sparkling gem had, no doubt, an occult influence over the old master when his imagination began to act and his pen to

* The writer has found pieces by him copied into contemporaneous MS. volumes now lying in the Bodleian, a proof of their use and popularity.

move. Wagner's case, as will fully appear, was an exaggeration of the same phenomenon, and as such cannot fail to prove of interest to students of his peculiar character.

In the year 1877 a Viennese dealer in musical manuscripts and such like treasures issued a catalogue in which appeared the following paragraph:—

"Wagner, Richard: sixteen letters, mostly from Lucerne in Switzerland, with some from Munich and its environs, dating from the years 1865-68, and one of the year 1864, from Penzing (near Vienna)—all these letters are of a peculiar nature—with nine interesting documents extra, relating to them."

This item in the dealer's list attracted the attention of Herr Spitzer, a journalist and *littérateur* connected, it would appear, with the *Neue Freie Presse*, who himself tells us that "the somewhat high price demanded for these letters slightly diminished my wish to purchase them, though it greatly increased my curiosity." The MSS. were eventually bought by another person for 100 florins, but it is uncertain whether the purchaser acted on his own account or merely as Spitzer's agent. At any rate, they passed into the hands of the last-named, and were published in the *Neue Freie Presse* without delay. There is no positive answer to the question how these documents "of a peculiar nature" got into the market, but it is, of course, conceivable that the lady to whom they were addressed determined to avail herself of the Wagner "boom" following the production of the "Nibelungen" in 1876, and turn into money that which was otherwise profitless. The lady referred to was a certain Viennese dressmaker, Bertha by name, with whom Wagner had had business dealings prior to the date of the first letter in the collection. This is clear, because the note written from Penzing in 1864 acknowledges the lady's application for money, and promises satisfaction of her demand "the very instant it is possible." Tradeswoman and customer preserved their mutual connection, and, in the year following, Wagner writes again, from Starnberg, near Munich, explaining that he wishes Bertha permanently to act as his dressmaker because she is "acquainted with the models which I use for my house clothes, &c., and it is difficult to find here a good stock of materials from which to choose." Wagner goes on to say that the account should be an annual one, to be settled always at the end of the year. Then follows a string of questions relating to articles of dress, and referring more especially to patterns of brown, pink, and blue satin which were enclosed. We next read: "Has Szontag a sufficient stock of the new red or crimson coloured heavy satin, with which you lined my white dressing gown (with the flowered pattern)?" About the pink satin he is very particular, and writes in a postscript: "Do not confound No. 2, the dark pink, with the old violet pink, which is not what I mean, but real pink, only very dark and fiery." We may assume from this solicitude that the very dark and fiery pink was congenial in some mental mood or state of feeling.

From certain expressions in the next letter, it appears that Bertha made objection to a yearly reckoning and stipulated for something on account, perhaps for something in advance, since we find Wagner writing: "In case the money intended for the fresh purchases is not sufficient, I now forward twenty-five thalers more." The main object of this second epistle is to order a dressing-gown—a gorgeous and costly garment hardly to be matched in the universal wardrobe. But as to its quality and appearance the reader shall judge for himself—especially for herself, since only the feminine mind can fully enter into the conception of such a wondrous structure. Here are the directions forwarded to

Bertha in Wagner's own handwriting, accompanied by two drawings, in which the master appears as a pen-and-ink artist:—

"Pink satin, stuffed with eider down and quilted in squares, like the grey and red coverlet which I had of you; exactly that substance, light, not heavy; of course with the upper and under material quilted together. Lined with light satin, six widths at the bottom, therefore very wide. Then put on extra—not sewn on to the quilted material—a padded ruching all round of the same material; from the waist the ruching must extend downwards into a raised facing (or garniture) cutting off the front part.

"Study the drawing carefully; at the bottom the facing or *Schopp*, which must be worked in a particularly rich and beautiful manner, is to spread out on both sides to half an ell in width, and then, rising to the waist, lose itself in the ordinary width of the padded ruching which runs all round. At the side of the raised facing, three or four rosettes of the same material. The sleeves, like the last you made for me in Geneva, with padded edging—rich; in front a rosette, with a broader and richer one inside, at the bottom of the part which hangs down. In addition to this, a broad sash five ells long, the full breadth of the material at the ends, only somewhat narrower in the middle; the shoulders narrower so that the sleeves shall not pull, you know. So at the bottom, six widths (quilted), and on each side a facing, half an ell broad."

A writer who has had the privilege of seeing Wagner's drawings thus describes them:—

"The sketch of the dressing-gown reveals extraordinary accomplishments after the best models in the book of fashions. The quilted squares are executed in light lines, and display great tenderness of feeling. The 'raised facing' and 'rosettes' exhibit broad handling of the pen and an energetic hand. The 'padded facing' in front is fantastically executed after the manner of Callot. And what life in the whole! The master's love for his work has lent animation to the latter, as Pygmalion's did to the statue. Nay; this dressing-gown has a soul; the eider down pulsates in the quilted squares; the ruchings are not padded, they are puffed out with sentiment; the rosettes breathe again."

On February 8, 1867, Wagner wrote further to "Dear Miss Bertha," expressing surprise that his letter ordering the glorious dressing-gown remained unanswered. He complained, also, that some roses which had been sent by her were not good enough. "I beg of you at any rate to see about procuring some thirty of the finest and handsomest roses," at ten florins the ell. We gather from a subsequent letter that Miss Bertha declined to undertake the dressing-gown until an old account had been settled. Wagner writes: "We will, for the present, say no more about the dressing-gown, as your claims have not yet been settled, and I have still something to send you. I now forward, however, seventy-five thalers." Out of these thalers the dressmaker was to pay for new roses.

In one of the letters was enclosed an account which gives us a good idea of the master's extensive dealings with Bertha, and the more than Eastern magnificence of his taste. It included 300 ells of satin in thirteen colours, from crimson to light grey; sixty ells of rose wreaths (these, no doubt, are the "roses" before mentioned); six pairs of satin shoes, various colours, adorned with rose bouquets; a laced shirt, many ribbons, embroidery, and so on; the whole cost amounting to 3,010 florins. On March 19 Wagner sent the dressmaker 2,500 florins, and some instructions as to further commissions: "I must especially beg you to choose the pink satin ribbon

we require of better quality and, if possible, not of so red a tint, but of the bluish shade which you know. I should also like to learn the price of the pink satin with which the Baroness's portfolio is lined . . . I would give a larger order at three or three and a half florins; may I, therefore, beg some patterns and prices?"

Bertha, having the 2,500 florins, promptly carried out her customer's orders, and Wagner returned "best thanks for the things which arrived to-day." But the famous pink dressing-gown was not in the parcel, and the master's soul longed for that vision of beauty. "You say nothing about the pink dressing-gown," he complains. "Please give me notice when you despatch it." More orders followed: 100 ells of the "rose-satin pattern which I herewith return, only the texture must be somewhat smoother, just as it is in the green pattern, not so much body, but very open, as being more lustrous than the large pattern. Meanwhile, you can send the remainder—20 ells—of the enclosed pale pink, and, if it is cheap, the remainder—38 ells—of the green. Of the heavy pink satin . . . I could find a use for twelve more. Enquire at the ribbon shop of the Silver Wreath . . . whether they have still any of the very broad, stout, pink and blue satin ribbon which I once saw there; it was for scarves, and probably a quarter of an ell broad. . . . Some very good narrow lace would be useful."

At last the longed-for dressing-gown arrived, and when the master had put it on and taken a good look at his radiant self, he confessed that it had turned out pretty much as he wished it. Acknowledging receipt of his glorified garment, Wagner gave more orders, desiring, as he said, "to be provided with everything for some little time." He wanted "6 more pieces of the best pink ribbon; one or two pieces of orange ribbon; the same of good light yellow ribbon; some more nice silk blond, if possible, and 12 ells of a very beautiful white satin, very soft."

Having made good the omission of the pink satin coverlet, and given the orders just described, Wagner is still unsatisfied, and, in a postscript, throws the rein to his passion for satin, laces, and dressing-gowns. He asks for the following: 176 ells of satin, white, grey, rose, and light blue; one pink dressing-gown, one blue ditto, one green ditto (with rose ribbons); one dark green ditto, without embroidery, ruching, or sash, simply with white facings; two blue coverlets; two large pillows (embroidered), all to be trimmed; one large embroidered coverlet." In a subsequent letter Wagner promises to send 500 florins after a day or so, and is very anxious about rose garlands: "Pray send immediately whatever is ready of the garlands ordered." The number of these was increased, and the master intimated that he could do with twenty or thirty ells of lace. Bertha did what was required of her, and Wagner acknowledged in quite a gushing manner. It will be seen in the following letter that his craving for pink satin was still unsatisfied:—

"Dear Miss Bertha,—Everything has arrived, and I thank you extremely. I am waiting for your account, and hope soon to prove my grateful satisfaction with what you have done. Only we have not a sufficiency of the pink satin, and could very well take thirty or forty ells more. God knows how much is required, if we want to do things well. I should feel obliged if you could get it for me soon. Madame Stocker asks me to give you her best remembrances. Next year I shall very likely come again to Vienna, and shall be pleased to see you. Accept my thanks, you true soul, and with them the cordial greeting of your obedient,—R. WAGNER."

Another letter, dated January 18, 1868, evidently refers to the satin mentioned in that just quoted. In

it Wagner observes: "I think that, as the satin is not particularly heavy, but pleases me by its colour, you had better get twenty ells at once and send them to me. We can find a use for them." The last letter touches the great money question, for pink satin entails responsibilities. Here Wagner writes:—

"Dear young lady,—I herewith send what I can spare you for the present, so that you may at least see that I think of you. If I can manage it, something more shall follow, only until autumn I myself am somewhat pressed for cash."

With this the published correspondence ends, and the writer whose words have already been cited thus bitterly comments:—

"After perusing the above letters, I think the reader will consider that the motto, 'Wie gleicht er dem Weibe' ('How like the woman!'), which I prefixed to them is justified. The words are uttered by *Hunding*, in 'Die Walküre,' after scanning the features of his guest, *Siegmond*. *Hunding* then remarks: 'The deceitful worm gleams from out his eyes.' When we read these letters, addressed to a milliner; when we see how exclusively and with what deep interest the writer discourses in them of finery; and when we learn what large sums are squandered upon the glossy satin, we should think, save for the signature, that the letters were the letters of a woman. Wagner prefaces the ninth volume of his 'Collected Writings and Poems' with a poem addressed by him, in January, 1871, 'to the German army before Paris.' In it we read:

Es rafft im Krampf
Zu wildern Kampf
Sich auf des eitlen Wahns Bekenner:
Der Welt doch züchtet Deutschland nur noch Männer.

('Convulsively the believers in a vain delusion rise for the wild struggle; but it is Germany alone which still breeds men for the world.')

"The heroic German host would never have achieved their immortal victories had all the men whom Germany 'breeds' become as effeminate as he who sang their praise. Our great men have never lost anything in the eyes of the world by the publication of their familiar correspondence. For this they have been indebted, not to the delicacy of the persons who published their letters, but to their own characters and dispositions."

It would be easy to continue remarks in the style of the foregoing, since, of all human weaknesses, a love of finery is, in a man, the most contemptible. Oliver Goldsmith was a bit of a dandy by nature, yet he says that "a person whose clothes are extremely fine resembles those Indians who are found to wear all the gold they have in the world in a bob at the nose." That, however, was not Wagner's case, and here comes in the strangeness of the whole matter. Very few gifted men have been without their foibles—without adding to the evidence in support of Carlyle's assertion that humanity is "the great inscrutable mystery of God"—but we may well doubt whether any one of them can be cited as a parallel instance to Wagner's effeminate liking for frills and furbelows, laces and satins, ruchings, quiltings, and all the rest of it. None such can be found among musicians, who, as a body, are noted rather for their indifference to splendid raiment than for a love of it. But Wagner was an altogether exceptional being, whom no student of human nature can attempt to explain on general principles without befogging himself and his hearers. Of one thing, however, we may be assured. Wagner was no hypocrite. He did not wear pink satin dressing-gowns and embroidered rose wreaths simply to make an effect on others, by means which his soul abhorred. That was not his way, and we may take it that gorgeous apparel by day and resplendent coverlets by night ministered, though in a fashion

none of us may quite understand, to the necessities of his nature. The story goes of him that he adapted the colour of his raiment to the work he had to do by some mysterious process of selection. Even that may have been the case, for who shall limit the strange developments of human nature? It is not our inclination, therefore, to deride the famous correspondent of "Miss Bertha." His taste, so long as he could afford to indulge it, was harmless, and the worst rebuke it deserves is no more cutting than the smile of amusement irresistibly called up when one pictures Wagner as a radiant vision in pink satin.

(To be concluded.)

WE desire again to call the attention of our readers to the proposed issue, on December 5, of a special Mozart Centenary supplement to THE MUSICAL TIMES for that month. It will consist of thirty-two pages, and contain, besides a biographical sketch of the master and a paper on his genius and works, a number of interesting extracts from a variety of sources with reference to his qualities and the circumstances of his career. A considerable number of illustrations, including many portraits, and views of places made memorable by association with the great musician, will be given "in the text." There will also be a special portrait of Mozart by Professor Hubert Herkomer, R.A.

WILLIAM SHIELD, although he lived the greater part of his life in London and was buried in Westminster Abbey, is knit to the North by the triple ties of birth, of training, and of trade; and for these reasons those public spirited gentlemen, with Mr. John Robinson at their head, who make it their aim to erect monuments in the neighbourhood of Newcastle-on-Tyne to those of their compatriots who have achieved fame, were well advised in pressing the claims of the harmonious boat-builder, the pupil of Avison, and the coiner of some of the most splendid melodies in English music. Their appeal for subscriptions was liberally answered, and on Monday, the 19th ult., the memorial cross erected to Shield in Whickham Churchyard was unveiled by Dr. Hodgkin, the eminent historian and antiquary. Special interest was lent to the ceremony by the reading of an eloquent address from the brilliant pen of Mr. Joseph Cowen. The following passage sets forth Shield's claim to recognition very truly, as well as the value of music in a utilitarian age: "I do not claim for William Shield one of the loftiest pedestals in our national Walhalla, or for his profession a chief place in the catalogue of the useful arts. It would be exaggeration to do so. Every man cannot be first, and no profession can be paramount. There are dissimilarities as well as degrees of eminence. We recognise equally the merits of the flexile willow and the sturdy oak. So we may admire the melodious and graceful, the unaffected and impressive compositions of Shield, although they do not display the depth of feeling or power of genius apparent in Beethoven's colossal Symphonies; or the epical conception and idyllic charm conspicuous in Haydn's oratorios. Music, too, may not have, like steam and machinery, created wealth and aggrandised the State, but it alleviates labour and cheers the heart; it soothes the imagination and refines the taste; it elevates the feelings and chastens manners." Mr. Cowen dwelt sympathetically on the excellences of the man as well as of the artist. "He is said to have never broken his word or lost a friend." Finally, he alluded to Shield's view of the lyric stage as more than a mere pastime. "Speaking to us as it does through varied avenues, addressing the eye by its decorations, the ear

by its harmonies, and the imagination by its embellishments, it should be made an educational agency for refining the mind and improving the morals. It was this lofty conception of his profession that Shield started with, and through shadow and sunshine never swerved from. His life was artistic, but it was not artificial. He acquired by toilsome experience and independent thought what others accept on authority. It is pleasant to know that when he is far beyond the sound of their voices or the clasp of their hands, that he still retains a place in the admiration of the people of the village he loved so sincerely, and whose meadows and streams, whose woodlands and sunsets, he linked in fancy and affection with imperishable melody." The cross, which is of simple but artistic contour, bears the inscription, "In memory of William Shield, musician and composer. Born at Swalwell, March 5, 1748; died in London, January 25, 1829; buried in Westminster Abbey. Erected by public subscription, 1891."

OUR article on "Medicinal Music" and a paragraph referring to the operations of the Guild of St. Cecilia have provoked a rejoinder from "A Lover of True Criticism," who stigmatises the statements contained therein as "equally untrue and vulgarly offensive." The gravamen of our correspondent's indictment chiefly resides in the fact that we alluded to the members of this Guild as amateurs, whereas "none of those comprising the performing members of the Guild (except a lady who has helped with the contralto parts) are amateurs, the gentleman who assists the founder (Canon Harford) with the arrangement of the music is an Associate of the R.A.M., and the rest are similarly experienced professionals who have never had any trouble in securing attentive and admiring audiences in some of the largest halls in London and the provinces." We readily give prominence to this correction, though we cannot see that it in any way invalidates our criticism of the operation of the Guild—on the contrary, in some ways it only strengthens it. Let it not be supposed for one moment that we intended to turn into mockery the gracious and benevolent kindness which for many a long year has prompted accomplished artists—professional or amateur—to employ their talents for the purpose of soothing and cheering hospital patients. It is the turning of the thing into a system that we loudly protest against. There is something terribly grotesque and American in the worst sense of the word in this notion of a central hall with telephones laid on and a staff of performers prepared to go out at a moment's notice, like so many district messengers. Many a good thing has been spoilt ere now by this passion for organisation. And since our correspondent is so anxious to vindicate the efficiency of the performing members, it is time that the truth was told about the *séances* to which the public were invited. As medicine they may have been admirable, but as music they were so inferior that out of very kindness the leading critics of the London press held their peace. At the close of the article to which our correspondent takes exception, we expressed a desire to know what the leaders of the medical profession thought of the scheme, and "A Lover of True Criticism" points triumphantly to the fact that Sir Andrew Clark and Sir Richard Quain have sent subscriptions and letters expressing approval and sympathy. We should like to ask the further question whether these two eminent men know anything about music. It is no secret that the medical profession are not by any means unanimous as to the value of the services which the Guild of St. Cecilia proposes to render. As to the musical

profession, we are not aware that any single musician of eminence has lent the movement his countenance. Our correspondent encloses some very touching verses, copied from the *Christian World*, expressing the gratitude of the hospital patients to the St. Cecilia Guild. But even these do not reconcile us to the telephonic ministrations devised by the Rev. F. K. Harford. We believe that the needs of the case are amply met by casual and spontaneous efforts. If our protest was unfair, we cannot help thinking that it would have elicited more than one solitary rejoinder.

THE quantity of third-rate music now annually produced is so gigantic and its pattern so stereotyped that we cannot resist projecting our minds a little way into the future and conjuring up a vision of a Musical Composition Factory, conducted under the most approved modern principles of division of labour and strict trades' unionism. In imagination we behold ourselves being conducted over it and being shown—firstly, the schools of design, where the enterprising manufacturers educate and find employment for quite a number of young musicians, who pass their lives in inventing new phrases—if those can be called new which may only deviate a hair's breadth from existing patterns. Next we pass through a range of workshops where these patterns are transferred to thin metal plates, which are cut out stencil-wise. Properly ruled sheets receive these stencil-patterns on certain definite parts of the music staves (this is unskilled labour, performed by girls), and harmony is filled in by experienced workmen. Retired street-harpists are preferred for this work, but they leave much to be desired in point of sobriety. In the fitting department are picked out the sections most suitable for joining together and thus complete short movements are formed. In another part of the building these are sorted again and taken in ones and twos, which assortments are joined in the manner of a sandwich, one between two copies of another. Thus a complete "Danse," "Gavotte," or "Impromptu" is turned out. We are then taken by our guide to the most interesting part of the factory—the rooms where titles are invented and title-pages designed. Having watched this fascinating process till our guide warns us of the flight of time, we reluctantly tear ourselves away and descend to the basement, where boys are investing the still warm *morceaux* with gaily coloured wrappers, and packing them in those delightful wooden cases for wholesale exportation. A visit to the stables—like those of all great factories, with their show horses and other amiable deceptions—forms rather an anti-climax, accompanied as it is by a flood of wearisome commercial statistics from our guide; but when the latter takes us to the office and show-rooms and bestows on us a copy of the last new piece, and when, having tipped him, we open the door of the stifling building and emerge into the fresh air, with whirling heads and a gaily coloured paper roll in our hands, we feel that our minds have been enlarged and improved by the interesting information they have acquired.

BUT what about the minds of others? Can it be better for people to be supplied with this accurately fitting, machine-made music than the old rougher article worked by hand? Can it be better for musicians to work up through the schools of design into permanent situations in a music factory than to work irresponsibly and each according as the spirit moves him, though uncertain whether fame or starvation awaits him? As in the present day a bootmaker

and a bookbinder are as extinct as the dodo, each trade being split up into a score of sub-divisions in order to dispense as far as possible with brains, so may we not possibly live to see the time when all the different processes through which a musical composition has to pass before it is finished shall be undertaken by different hands in order to save trouble and lessen the cost of production? Many more improbable things have come to pass. Already the thing is done privately and on a tolerably large scale. A invents a tune and whistles it to B, who writes it down. C harmonises it and makes a presentable song or piece of it, and perhaps D arranges it for orchestra. If matters go so far, then E, F, G, and the rest of the alphabet are certain to follow with various transcriptions and perversions, till "happy, undeserving A" and "wretched, meritorious B" would not recognise their own idea. A certain musician is said to have committed the Irish bull of declaring that every composer ought to score his own orchestration. We shall not be accused of a like blunder if we earnestly implore every musician to write his own compositions himself.

THE article headed "Our Opportunity in Vienna," which appeared in the October number of THE MUSICAL TIMES, has so far had the desired effect in eliciting opinions and proposals on the subject, although we cannot yet report that any definite schemes have been decided upon. Always to the fore when choral music is concerned, Bristol is already on the move, and we gather that some remarks made by the talented and energetic Conductor, Mr. George Riseley, as to the desirability of the Western city being represented at Vienna have been warmly approved. If a provincial centre is to take the lead in what may be regarded as a patriotic, as well as an artistic movement, Bristol with its two large choral societies, its immense Amateur Orchestral Society (the largest, we believe, in the kingdom), its Orpheus and Madrigal Societies and its four district societies, offers, perhaps, the widest possible scope for selection. But while approving in the most hearty fashion whatever may be done there or elsewhere, we are of opinion that the initiative should proceed from the metropolis. In 1878, when the Paris Exhibition authorities offered a prize for unaccompanied part-singing, the members of the Henry Leslie choir, almost to a man—and a woman—agreed to enter the lists, and the victory was won by them amid a scene of enthusiasm which those who were present will never forget. The Leslie Choir is no more, and a process of decentralization has for some time been at work, so far as the cultivation of choral music is concerned, in London. But there remains one central body in which we, as a musical nation, have a right to take pride. The Royal Choral Society ought to be invited to represent us in Vienna so far as regards performances of oratorio and cantata; and then, with the aid of Bristol for the glee and madrigal department, we should have no reason to feel ashamed. The question of cost would have to be gravely considered, for it would of course be a far more expensive business to despatch a large body to Vienna than to Paris. The *Athenæum*, in a note on the subject, suggests that subscriptions should be invited from music-lovers, in order, at any rate, to lessen the outlay of each individual, and something might surely be done in this way. As to means of conveyance, time of year for the expedition, and programmes, nothing need be said at present. The first thing is to decide upon our representative forces; the plan of operations would then come up for consideration.

IF THE MUSICAL TIMES could be so unchristian as to envy anybody, that state of feeling would be evoked by the *Boston Musical Herald*. Our trans-Atlantic contemporary has the most delightful correspondence column to be found anywhere, both questions and answers being of a freshness unknown to us dull Londoners. We cull a few examples:—

Q. Why is harmony so difficult to study without a teacher? I have run against a snag. What did the first harmonist do when he struck a snag?

A. He didn't do much; probably far less than you have done. It took time and much *brain sacrifice* to get hold of the principles of composition and to find out what were mistakes and how to avoid them.

Q. Please name some arrangements of good music for violin, cornet, and piano.

A. *Classic Trios*, five numbers, arranged by Benj. Cutter, Jean White, Boston

(Such is the ingenious way in which the editor advertises his own compositions.)

Q. Why are the Mozart piano sonatas so thin? The sonatas by Haydn, who preceded Mozart, are much fuller in their chords.

A. We cannot answer you absolutely, as Mozart has gone hence and cannot be interviewed. Possibly natural taste had something to do here; also, the instruments of the day.

Q. What is the least that a good pipe organ (good enough) costs?

A. One thousand dollars, an expert tells us.

(We are not sufficiently versed in the American language to know the exact force of the expression "good enough.")

Q. Which is the greatest piano method in the world?

A. We do not know. Wish some one would tell us.

Q. What do you think of "The Maiden's Prayer"?

A. Life is too short to think of such music.

A RESIDENT in Frith Street made a suggestion in the *Pall Mall Gazette* of the 23rd ult. which will commend itself to most musicians. It is to the effect that in this, the centenary year of Mozart's death, it would be a graceful act of homage to the memory of that immortal composer if a tablet were put up on the house in which he lodged during his stay in London in 1764-1765. This was in Thrift Street, now Frith Street, and we gather that there is no difficulty in identifying the house. If this be so we trust that the Society of Arts may see their way to carry out an eminently opportune suggestion.

FACTS, RUMOURS, AND REMARKS.

THE *Christian World* sometimes indulges in a little pleasant gossip on church music, and the other week devoted a column to the "singing parson"—not him who uplifts his voice in the sanctuary, but who exercises it in the Concert-room and at social gatherings. It seems that the opinion of our contemporary's clerical readers had been asked regarding the case of a minister who was censured for singing a "whole-some, healthy song" at a gathering of his Young Men's Society. The column referred to contains samples of such replies as the "Nonconformist conscience" permitted, and we quite agree with the *Christian World* that they are interesting. Some extracts appear below:—"I am a Congregational minister," writes one correspondent, "and I have many times sung in public in the town in which I reside. I have contributed an item or two to a programme for a 'Penny Pop,' or for a far more ambitious Concert. Such things as 'The Englishman,' 'The Worker,' 'Nazareth,' 'I fear no foe,' 'Ora Pro Nobis,' 'Eternal Rest,' 'The Raft,' 'The Longshoreman,'

and others equally varied I have ventured to submit to the judgment of an audience gathered in my Schoolroom. Last Christmas I sang some of the recitatives and solos from Dr. Stainer's 'Crucifixion,' when the performance was given in my church. On one or two occasions I have given a song on unsectarian ground. As regards the effect of 'my courage' in this direction, all I can say is, that while the majority of my people have readily given me my liberty, some few have criticised me adversely. Many outsiders stigmatised me as 'the singing parson,' and so on. One or two of my own people took serious offence some two years ago, and to this day they have not quite recovered."

ANOTHER reverend gentleman writes very emphatically: "I am a singing minister, always have been, and always hope to be. I must sing. In the pulpit, the pew, the home, on the platform, at concerts, and at the social gathering. Sing: What did God give me a baritone voice for? But do I sing secular songs? Yes; there are plenty of songs with a downright good sentiment really worth singing, and for the life of me I cannot see what there is wrong in ministers singing a song in public, any more than in playing tennis or cricket, riding or driving, rowing or walking, eating or drinking in public, though not, perhaps, in a public. Why should we be held in bondage by a few namby-pamby, narrow-souled, conventional old women?" Why, indeed, good Sir?

ANOTHER minister remarked: "Ministers should just consider themselves men amongst men. Stiff, sour, prim ministers have had their day." Evidently, the Nonconformist conscience is becoming more liberal, and the minister less stiff and starched, without being, we venture to say, less godly.

It will be remembered that, at a breakfast given by the Mayor of Hereford in connection with the recent Musical Festival, the health of the musical critics was drunk, and the gracious act acknowledged by the Rev. H. R. Haweis. The appearance of the rev. gentleman in that capacity led to some more or less facetious remarks by certain ungrateful members of the brotherhood whom he kindly represented, and for whose want of eloquence he made amends. These remarks coming under the notice of the Mayor, his Worship was good enough to explain that no slight upon the professional gentlemen of the pen was intended by the choice of an amateur in the person of Mr. Haweis. The Mayor, it may be said here, took the whole matter too seriously. There never was any question or feeling of slight. What did present itself was an opportunity for a lively paragraph concerning a gentleman who has not hitherto been known to resent publicity.

On the Mayor's explanation getting into print, Mr. Haweis sat down and wrote a long letter to his Worship, in which he marshalled all his qualifications for the position and duties of a musical critic. This part of the document is a remarkable instance of a testimonial to one's self, and deserves quotation: "You had been told, by those who seemed reliable, that from early childhood I had played the violin; that in my young days, at Bath, Brighton, and elsewhere, I had played through most of the symphonies, overtures, and oratorios in the orchestra, besides being a devoted quartet player; that for three years I was the undisputed solo violinist at the Cambridge University Musical Society; that later on I was invited to lecture at the Royal Institution on the violin; that my book on 'Music and Morals,' now in

its seventeenth edition in England, was a standard prize book in English schools and a class book in American colleges; and that Moskowski, the famous German critic, had translated 'Music and Morals' into German, with a laudatory preface; that after my delivery of the Lowell Lectures on 'The Anatomy of Musical Sound,' 'The Rationale and Ethics of Music,' together with my lectures on Wagner in 1885, the musical professors of Boston gave me a public reception at the Boston Conservatory of Music, and presented me with an uncommonly high-flown address, and that "—here we pause a moment to breathe.

"WITH Liszt's full sympathy and approval," continues Mr. Haweis, "laudatory articles on my writings were published in a leading Hungarian paper, whilst Wagner went the length of publicly embracing me, and thanking me in warm terms for my exposition of his great musical dramas. Your impression or delusion that I knew something about music was shared by Liszt, Wagner, Moskowski, and, I may add, Sterndale Bennett, who accompanied my first public solo: Sgambati, who gave a special performance of his works in my honour at Rome, when Liszt also was present; and John Ella, who, after reading 'Music and Morals,' made me honorary member of the Musical Union," &c.

THE above imposing array of qualifications for representing the musical press at a Mayor's breakfast is, we are quite sure, more than enough to make the objecting critics break and run away; but Mr. Haweis, turning retreat into a rout, opens upon them volleys of irony and sarcasm. Hear him: "The actual qualification of a musical critic may be difficult to define, but after this recent protest we can no longer be in doubt as to what disqualifies a would-be critic. The true musical critic must evidently be one who cannot handle the violin, who never played in an orchestra, never wrote a book on music, never delivered a musical lecture, never addressed the Royal Institution, never received the respectful recognition of experts at the Boston Conservatory, nor the praise of Wagner, nor the confidence of half-a-dozen leading editors." There! Where are ye now, O objectors? Do ye not feel smashed and pulverised? At the next Hereford Festival, Mr. Haweis will be escorted into the city by a band of music playing "See, the conquering hero comes! Sound your trumpets, beat your drums!"

It seems that the prospects of the suggested Musical Festival at Cardiff are just now clouded over. As far as we can make out from somewhat confused accounts, there are rival originators who are, or have been, taking a double initiative. Active preliminary measures, it would seem, were first taken by Mr. Brocklebank, Organist of Llandaff Cathedral, and Mr. Walter Scott, a well-known Cardiff professor. These gentlemen obtained patrons, guarantors, &c., intending afterwards to invite representative musicians and others to form an executive committee. Presumably their mode of action gave offence in certain quarters, and a second set of preliminaries was begun by a second set of promoters, who held a meeting (reporters excluded) which Messrs. Brocklebank and Scott were asked to attend. In declining, these gentlemen said: "We beg to assure our brother musicians that it is an entire mistake to suppose that we ever dreamed of managing the Festival simply by ourselves." Here, no doubt, is the key of the situation. Messrs. Brocklebank and Scott have been unfortunate enough to excite personal jealousy, and upon that dangerous rock the whole project may come to grief.

A WRITER in the *Guardian*, noticing Professor Stanford's "Eden," went somewhat out of his way to make the following remarks: "In the matter of modern librettos, the English oratorio-going public has so long acquiesced in the decorous doggerel, the irreproachable banality of Mr. Joseph Bennett that Dr. Stanford's audacity in choosing a scholar and a poet for his collaborator in 'Eden' . . . could hardly fail to create an electrical disturbance in the crass regions of Bæotia." This is so elegant and in such perfect taste that we are sorry to disturb it, but really it is needful to point out that all the oratorio libretti hitherto prepared by Mr. Bennett have Biblical words. His assailant, being a superior person, is probably not aware of the fact. Let him buy a Bible; then take the "Rose of Sharon," "Ruth," and the "Repentance of Nineveh," and compare. Of course, if the *Guardian* chooses to consider Biblical language as doggerel and banality, that is its own affair.

THE engagement of foreign professors for the "National Conservatory of Music of America" is giving umbrage in some patriotic quarters. Thus the *Song Friend* says:—"But why have this school in America? The list of teachers indicates that it should be held in some central city in Europe, as ninety per cent. of the teachers are foreign born, and, we presume, are not and do not want to be naturalised. They come for the ducats. We are forced to the conclusion that in Mrs. Thurber's opinion, American teachers are not as competent as foreign teachers are. The *Song Friend* demurs. American teachers there are sufficient in quality, quantity, and patriotism to equip her schools more thoroughly than it now is. Come under the American flag, Mrs. Thurber, and get a crew of Americans to manage your ship and she shall float to success."

IN his notice of the recent Festival at Worcester (Mass.) an American contemporary makes a slashing attack upon Dr. Bridge's "Repentance of Nineveh," the music of which, he says, "is like the earth before the creation, without form and void," and "like eternity in that it has no beginning, middle, nor end." Unfortunately, the slap-dash writer does not even make sure of the composer's name. He calls him Bridges throughout. The "book" of the Oratorio is honoured by notice much in the same style, mainly, to all appearance, because the librettist is "a distinguished anti-Wagnerite musical critic." To be an English worker in any form of art is a mortal offence to certain American writers, but to be an English worker and not a swallower of Wagner, boots and all, is to be excommunicate at once.

A CORRESPONDENT has forwarded to us an elaborate lithographed letter (perhaps we should call it circular), in which a gentleman giving an address on the "Northern heights" observes: "Thinking there is a probability of the organist's post in your church becoming vacant, I beg respectfully to offer my services for the position. I have had many years' experience of church psalmody," and so on. This document, our correspondent informs us, was sent to the authorities of the church at which he is organist, although there had never been any question of a vacancy; and he rightly thinks that public notice should be called to a procedure which is not only very peculiar in character, but might lead those who receive the circular to imagine that their organist is seeking another appointment.

SARASATE will play Mackenzie's "Pibroch" at all Concerts during his present provincial tour. *Apropos* to that successful work, we read some very just remarks in a Huddersfield paper:—"Dr. Mackenzie's 'Pibroch,' produced at the last Leeds Festival, is, indeed, a 'show piece,' but one of a very different character to the usual compositions answering this description. The fanciful *fiorituri* with which it abounds, the piquant variations in the middle section, and the capricious character of the whole, are exactly what the Spanish artist, for whom it was originally written, knows how to express, and in his hands it possesses an interest with which few, if any, other players can invest it. Last night it delighted the audience." A Newcastle paper states: "It is a noble composition, full of character and full of difficulties—a veritable *pens asinorum* for violinists."

THE Orpheus Club of Philadelphia offers a prize of \$500 for the best original composition for male voices. The composition must be in Cantata form, and written to English words, which may be sacred or secular; it must be written for a male chorus of forty, and must contain solo or concerted parts for soprano and baritone; it must have orchestral accompaniment, to which an organ part may be added if the composer wishes, and it should occupy about forty-five minutes in performance. The composition must be melodious and vocal—i.e., thoroughly singable, and effective when sung, and not merely technically meritorious. Compositions must be sent to the Secretary not later than January 15, 1892.

LEEDS will have a busy musical season between the present time and the holding of the Festival next year. The Subscription Concerts (Orchestral) promise well; the Philharmonic Society will give a series of Oratorios, and a commemorative Mozart Selection (Novello's); Mr. Haddock's Musical Evenings resume on the 24th inst.; there will be a round of Saturday Evening Concerts in the Albert Hall, and Dr. Spark's Organ Recitals will take place as usual. There should be no complaining of a musical famine in the streets of the great Yorkshire town.

MR. G. W. MCCREE writes to a contemporary: "A few weeks ago I gave two working girls tickets for a Concert of a superior class. I have just seen one of them, and, in thanking me, she said, 'I never was at a Concert in my life.' I felt distressed. No sweet voices, no melodious choirs, nor grand organ had ever charmed and elevated this girl. The Concert was in a chapel. Why not? Cannot Christians use their chapels and choirs a little more in this way, and so make many a poor girl feel like an angel and a saint?" We have much pleasure in giving Mr. McCree's question extra publicity.

As far as at present appears, the next Leeds Festival will not be memorable for the number of new works it has produced. A secular Cantata by Mr. F. H. Cowen and a Symphony by Mr. Fred. Cliffe are all of which the Committee have assurance; a composition by Sir Arthur Sullivan, though spoken of, being decidedly doubtful. The public, we fancy, will not complain that the novelties are few, and the chorus will benefit decidedly by comparative freedom from the hard work which on former occasions has done mischief.

WE hear from Berlin that a new libretto has been prepared for the ballet of "Prometheus," the original one having been lost, and that it was performed at

the Royal Opera House, with Beethoven's music, on a recent evening. Professor Taubert, who undertook the reconstruction, worked, it is said, from the indications given by certain surviving fragments of the original. On the evening of this revival, Mascagni's "Cavalleria Rusticana" was produced with much success.

THE *Musical Courier* of New York, which is nothing if not outspoken, gives an opinion of Hans von Bülow which even the wayfaring man, though a fool, cannot possibly mistake: "Von Bülow was always an over-rated pianist, with a bad touch, harsh tone, and his readings were both arbitrary and erratic."

THE same iconoclastic journal remarks upon another subject: "'Cavalleria Rusticana' is certainly an over-puffed and over-praised opera, despite the evident talent of its composer." This, however, does not go so far as Dvorák's reported declaration that Mascagni's work "has no originality," that it is "clever in certain respects, but I would not want to listen to it again," and that the much talked-about *Intermezzo* is "the worst thing in the opera—the very worst."

WE hear, on good authority, that no fewer than forty ladies and gentlemen are candidates for the position of musical critic on the *Morning Post*, vacant by the death of Mr. W. A. Barrett, whose son is discharging, *pro tem.*, the duties which devolved upon his late father. The office of a critic is trying and thankless—one not to be desired by any man or woman who can find other work; yet it seems to have attractions.

IT appears that musical news passing through the Atlantic cable sometimes suffers "a sea change." Under the heading "Some Cable News," in an American contemporary, we read that Madame Fabbri is a tenor, and that "Antonín Dvořák, who received the degree of Doctor of Medicine *honoris causa* at Cambridge on June 16 last, conducted the final rehearsals of the Birmingham Festival."

REPORT speaks of a Sacred Music Congress, to be held at Milan on the 10th inst. It will last three days and be attended by musicians from all parts of the Continent. The world is nothing if not congressional just now, and organists and organ-builders are on the point of meeting at Vienna. How all these outbursts of talk would have vexed the soul and roused the ire of Thomas Carlyle!

DVOŘÁK's new Suite of three movements in Overture form will probably be heard at the Philharmonic Concerts next year (it is not yet published), and, no doubt, the attention of Mr. Arthur Chappell will be given to the Bohemian master's new Piano-forte Trio in six movements, which also, for the present, remains in MS.

MR. SARASATE, having entered into a comprehensive series of engagements for performances in London and the provinces, is now engaged upon a task which involves no little personal exertion. Between September 22 last and December 15 next he will appear at fifty-one Concerts at almost as many places. We wish him safely through this great labour.

THE Bach Choir calendar is out. There will be two Concerts in St. James's Hall, with orchestra, and one in Princes' Hall. At the first, Mozart's

"Requiem" and a part of "Parsifal" will be given; at the second, Bach's Mass in B minor; at the third, a selection of unaccompanied vocal works.

THE directors of the Carl Rosa Opera Company have organised a musical committee to which all purely artistic questions will henceforth be submitted. The members are Dr. J. F. Bridge, Mr. W. Ganz, and Mr. George Fremantle. Undoubtedly this step is a wise one.

WE are authorised to state that the post of Assistant Inspector of Music held by the late Mr. W. A. Barrett will not be filled up. Mr. W. G. McNaught will undertake the duties of his late coadjutor and will be the sole Assistant Inspector.

THE prospectus of an "Artistic tour in the Old World" has appeared in New York. The artistic tourists will be personally conducted by Mr. Carl Hecker. The route, it is hardly necessary to say, does not touch England.

THE long years' agitation about the Reid Chair reform in Edinburgh has resulted only in the permission to grant degrees. "*Parturient montes, nascitur ridiculus Mus. Bae.*"

MR. FREDERIC CLIFFE has partly sketched his Orchestral Symphony for the Leeds Festival. It is a descriptive work containing some novel features, and will be found interesting, to say the least.

TRANSATLANTIC gossip speaks of a husband who "always trembles when his wife sings in church, with prayerful emphasis, 'Oh, for a thousand tongues.'"

THE next (December) number of THE MUSICAL TIMES will contain a Christmas Anthem, composed expressly by Berthold Tours.

MR. F. W. RENAUT has been appointed Secretary to the Royal Academy of Music.

WILLIAM ALEXANDER BARRETT.

ON Saturday morning, the 17th ult., the Editor of this journal was called from life with awful suddenness. Mr. Barrett had suffered a sharp attack of influenza in the spring of the present year, and, as often happens, that mysterious and remorseless disease left its victim in a condition best described, perhaps, in the homely phrase, "not the same man." But there was no reason for concern either in the patient's appearance or, as far as I know, in his sensations. Mr. Barrett continued to discharge many and varied duties with undiminished vigour and success. His last important work as a musical journalist was in connection with the Birmingham Festival, which began only eleven days before Death called him from labour to repose. During the time taken up by the performances he occupied a place next to mine, and the impression made upon me by our intercourse was rather one of full and abounding life than of failing vigour. His humour was as irrepressible as ever; his perception of character, either personal or artistic, seemed to have lost none of its keenness, and had I been asked for an opinion concerning the time-value of his life I should have rated it at a high figure. But under this hale exterior the destroyer was at work, preparing for the catastrophe which startled and grieved the entire musical world of this country. It is understood that Mr. Barrett was attacked by apoplexy shortly after rising from his bed, and died before medical aid could be procured.

The life so suddenly ended began October 15, 1834. Mr. Barrett was a native of Hackney, and

at an early age entered St. Paul's as a chorister, receiving his education in the Cathedral School. On the breaking of his voice young Barrett was apprenticed to a wood-engraver, under whom he attained that facility as a draughtsman which, in the service of native humour, so often contributed to the amusement of his friends. Music, however, had a stronger claim upon him than the art of the limner, and he soon became her "faithful soldier and servant." Mr. Barrett's first appointment was as Choirmaster at St. Andrew's, Wells Street, and his second as lay clerk at Magdalen College, Oxford, where he remained from 1859 till 1865. Mr. Barrett, soon after his going to Oxford, was employed by Mr. James Parker to assist edit a small monthly paper called the *Penny Post*, and this paper he also illustrated and engraved the "blocks." His residence in the University town was an advantage to be utilised. The Magdalen lay-clerk entered his name, therefore, at St. Mary's Hall, as a member of which he, in 1871, took the degree of Mus. Bac. On leaving Oxford, Mr. Barrett re-entered London life, never again to quit it. In the same year (1866) he became an assistant Vicar-Choral in the great church which had claimed and educated him as a boy. This was the first step of a quick ascent. A year later Mr. Barrett accepted the position of musical critic on the staff of the *Morning Post*, offered him despite the fact that much experience as a journalist had not previously come in his way. The proprietors of the paper, however, made no mistake in their appointment, and from 1866 till his death Mr. Barrett served them well. To the duties of a musical critic he, in 1871, added those of assistant to Mr. Hullah, government inspector of music in schools and training colleges. This position was also retained to the end. Finally, in 1883, Mr. Barrett became examiner to the Society of Arts.

The deceased gentleman's contributions to music and literature were the following: "Flowers and Festivals" (1868), "The Chorister's Guide" (1872), "English Church Composers," "Glees and Madrigals," "Balfe: His Life and Works," a collection of "English Folk Songs," an edition of "Standard English Songs," a "Dictionary of Musical Terms" (jointly with Sir John Stainer), "Albums of Song" (Hook, Arne, Bishop, Dibdin, Loder, Balfe), and numerous articles now scattered among a variety of serial publications. Mr. Barrett was successively editor of the *Orchestra*, the *Monthly Musical Record*, and THE MUSICAL TIMES, while to the many and varied forms of activity above-mentioned must be added that of lecturing, for which, especially in connection with antiquarian and popular music, he had superior qualifications. Mr. Barrett was a Fellow of the Royal Society of Literature, Fellow and Lecturer of the College of Organists, Lecturer to the City of London College and London Institution, and Mus. Doc., Trinity College, Toronto.

Here was essentially a modern man, with his hands full of work, and never free from the strain which the conditions of fast-living days impose upon those who would hold their own in a ceaseless strife for position. The question is whether our departed friend did not undertake too much. Doubtless he looked forward to a time when the struggle over and the victory won, he could spend the restful evening of life surrounded by honour, love, obedience, troops of friends; but, as too often happens in such cases, his sun went down while it was yet day. Some may talk of another sacrifice to the "storm and stress" of an eager and restless age, and quote the philosopher's "To live long is to live slowly." But men must be judged leniently in all such cases. Every advance to higher position and enlarged responsibility brings

not only additional opportunities but added obligations. The hand once on the plough there can be no looking back without shame. The task must be pursued to its end, and sometimes the end comes before the furrow is completed. Our dead Editor will be missed. As well as an active worker, he was a kindly, genial soul, who lightened the way of his friends and colleagues with cheery words and the voice of laughter. There were always merry hearts in his company, and "A merry heart goes all the day, A sad tires in a mile." He who brightened the course of others has now ended his own. Said honest old Andrew Fuller, "He lives long that lives well . . . God is better than His promise if He takes from him a long lease and gives him a freehold of a greater value." In the hope that he now enjoys that freehold the friends of William Alexander Barrett rest.

J. B.

BIRMINGHAM MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

MUCH depended on the success or failure of the Festival held in the second week of October. A continued run of ill luck on previous occasions since the death of Michael Costa had created something which, if not despair, was hopelessness in the public mind, and, till within a week or so of the meeting, the worst apprehensions were entertained, encouraged rather than depressed by changes in procedure, the wisdom of which could only be decided by results. It must have been an anxious experience for the managers as time went on and no particular signs of public interest in the Festival were forthcoming. But anxiety was not mingled with self-reproach. The Committee had done their best to provide a good programme and efficient executants. More was not possible. Happily, all came right in the end. Prophecies of evil were put to shame, and the Festival closed triumphantly, with a success, artistic and financial, not often surpassed. Honour to Mr. G. H. Johnstone and Mr. Beale, upon whom fell the burden of responsibility, and whose should be the largest reward. These gentlemen plucked the Birmingham Festival out of the fire which threatened to consume it.

The artistic executive was on the usual scale both of dimension and completeness. Solo vocalists: Madame Albani (engaged, but prevented by illness from appearing), Miss Anna Williams, Mr. and Mrs. Brereton, Miss Macintyre, Miss Hilda Wilson, Madame Hope Glenn, Messrs. Lloyd, McKay, Santley, Watkin Mills, and Henschel. Solo instrumentalist, Dr. Joachim; organist, Mr. Perkins; chorusmaster, Mr. Stockley; Conductor, Mr. Richter; orchestra, led by Messrs. Burnett and Schiever, over a hundred strong; chorus of the strength usual at Birmingham, but of better quality than ordinary; sopranos, fine; contraltos, good; tenors, superb; basses, a little wanting in depth but of excellent quality otherwise. The Festival, in short, was well equipped, fit at all points, and, barring accidents, assured of high artistic results. To this end, the work of preparation was ample. There were London rehearsals extending over the greater part of a week, and two days' general rehearsals in Birmingham—time enough for a searching probation. Nothing was left undone that could promote efficiency and confidence. Had the performances failed there would have been just occasion for wonder. That, as a matter of fact, they were not all irreproachable was due to causes beyond control.

The public proceedings began on Tuesday, the 6th ult., with Mendelssohn's "Elijah"; that work again occupying the place of honour accorded it at every Festival, save one, since 1846. Amateurs look to Birmingham for a specially excellent rendering of the great Oratorio which there entered upon its illustrious career, but, on this occasion, the fates were adverse. I lay no particular stress upon objections to the *tempi* adopted in certain cases by Richter. They may be well founded, but the question could never be considered as very important. A far greater drawback was the inefficiency of Miss Macintyre, who, failing Madame Albani, had undertaken the soprano solos. This lady's shortcomings may have been due, as are afterwards claimed, to indisposition.

I am willing to believe the statement, though unable quite to make out the process by which, in illness, an artist sings D natural instead of D sharp. However caused, there was the fact, and the performance suffered accordingly. Hope Glenn, Lloyd, and Santley did their work well, and both chorus and orchestra made a favourable impression, convincing everybody that with them nothing was the matter. The audience completely filled the Town Hall, and brought more to the treasury than any other in the course of the Festival. On these occasions nobody expects that the evening of the "Elijah" day will prove very remunerative. Nevertheless, there was a large gathering at the second Concert, when Dr. Mackenzie's new setting of the "Veni, Creator Spiritus," for soli, chorus, and orchestra, figured at the head of the programme. It is not my purpose to discuss at length any of the Festival novelties. They will come under notice when performed in London, and then have their merits estimated on the basis of fuller acquaintance. Some general remarks are, however, called for, and with regard to Dr. Mackenzie's setting of the Hymn, this must be said—namely, that it is a remarkably well-considered and effective example of the style in music which Englishmen accept as peculiarly sacred. The general structure of the work is contrapuntal—it contains a Fugue of the noblest character—but science is throughout strictly subordinate to expression, and used only as a means of securing it. While the solo voices give relief and varied effect, their music is in keeping with that of the chorus, and might, indeed, be sung by the chorus. We have, therefore, a very homogeneous work, wherein all the resources of choral writing are drawn upon and used as a master uses them. Though the piece is not very long, there was some risk of monotony, owing to uniformity of means and method. But the composer has so skilfully managed that the fatal moment of *ennui* never comes. The interest is cumulative, and reaches its highest in the final section, where a choral effect, not unworthy of Handel, crowns the work. Dr. Mackenzie has written nothing better in its way than this solid, noble, and convincing music. In the programme with the new "Veni, Creator," were Beethoven's Violin Concerto, played by Joseph Joachim; Sterndale Bennett's Overture, "The Naiades"; and Brahms's Third Symphony. These works were given with almost uniform success. Richter was in his true element, and the fine orchestra played up to him with enthusiasm. It is needless to describe the cordial reception given to the great Hungarian violinist, or how he proved that he deserved it.

The morning of Wednesday was devoted to Bach's "Passion" according to St. Matthew, the performance of which, after very careful rehearsal, might, with hardly any exaggeration, be spoken of as monumental. It had been felt that the choice of the work entailed heavy responsibilities. The "Passion" is one of those masterpieces which may not be trifled with, and in connection with which even comparatively slight shortcomings are of grave significance. Richter and his people, therefore, "went for" it in downright earnest, and had their reward in consciousness of a good thing well done. The solos were entrusted to Miss Macintyre (in much better "form" than on the day previous), Miss Wilson, Mr. Lloyd, and Mr. Santley, with Mr. Brereton and Mr. Watkin Mills acting in a subordinate capacity. It need scarcely be said that the work these artists had to do was sometimes of an ungrateful character, but they did everything in a manner more or less satisfactory. The honours were not quite equally divided, Mr. Lloyd and Mr. Santley having a preponderating share for perfectly just reasons; there is, however, no obligation to insist upon distinctions where all acquitted themselves so well. The choral singing was, throughout, very fine indeed. Seldom have the Birmingham people done better, or even so well, and the performance of the "Passion" should be marked with a red letter in the history of the Festival. At the evening Concert, Professor Stanford's dramatic Oratorio "Eden" made its *début* before a public whose curiosity had been considerably raised in advance. Musicians were, of course, eager to become acquainted with the novelty, and many familiar faces appeared at Birmingham in consequence. London amateurs will soon have an opportunity of hearing "Eden," as it will shortly be performed at the Royal Albert Hall, and may then be

judged in the light of fuller experience than has at the present moment been acquired. Some words of description may, therefore, serve all purposes in this place. Professor Stanford's librettist, Mr. Robert Bridges, has set forth, in vigorous though not always clear English, a comprehensive "argument," which owes something, it is said, to Milton's sketch for a dramatic version of "Paradise Lost." The book deals with heavenly rejoicings over the creation of man; Satan's dream, in hell, of that portentous event, and his detection of a method by which to work the ruin of the new creature; the temptation and fall in Eden, and a vision in which, besides some of the terrible consequence of his sin, Adam is shown the coming of a Redeemer, and derives therefrom consolation and rest. The working out of this drama necessitates many actors—angels of various kinds, devils, Michael, Satan, Adam, Eve, Furies, Warriors, and so on—but the various scenes are clearly defined. There may be occasional obscurity in the language; there is none in the action, and without doubt all the scenes are highly picturesque. Professor Stanford's share of the work was obviously carried out in full sympathy with his colleague's design. Even those who fail to recognise the inspiration of the music and object to the composer's methods are bound to admit his ingenuity and the wonderful cleverness with which materials of many kinds, brought from many quarters, are turned to effective account. In connection with a picture so large and diversified, uniformity of merit can hardly be expected. Some parts are better than others—the best, in my opinion, being the heavenly music, with its skillful imitation of antique forms and methods; the earlier portions of the scene in hell, where the devils call upon Satan to awake—very lurid and striking; the opening pages of the Eden scene, and those in which the work is brought to an end. Whether the merits of Professor Stanford's Oratorio will outweigh the defects which some critics see in the general and special treatment of the subject is a question not now to be answered. "Eden" requires hearing more than once, and it is a composition as to which first impressions may ultimately come to be modified. Every advantage was given to the work in performance, all engaged upon it doing their very best. Especially may this be said of the solo vocalists—Anna Williams, Hope Glenn, Lloyd, Watkin Mills, and Henschel—and, above all, of the first-named, who, taking Albani's place, sang some distinctly trying music with good judgment and entire accuracy. The chorus made splendid effects in most of the numerous opportunities afforded them, and the orchestra did not fall behind its associates. Professor Stanford conducted with all possible care, receiving at the close of his task gratifying testimony to the interest his Oratorio had excited.

Handel's "Messiah," conducted by Mr. Stockley, occupied Thursday morning, and drew the second best audience of the week. It was followed in the evening by a miscellaneous Concert, having as its chief features the works now to be named: Parry's "Blest Pair of Sirens," Joachim's Hungarian Concerto, Schubert's lately published "Offertorium" and "Tantum ergo," the Overtures to "Anacreon" and "Euryanthe," and a few selections from Wagner. The Overtures were finely executed, but the Concerto has been heard to better purpose, albeit played, as to its solo, by the composer himself. Not a few passages in it were quite disappointing. Dr. Parry's noble work decidedly made the effect of the evening, under its author's direction; the chorus singing with enthusiasm music which amply repays whatever time and energy are spent upon it. Mozart's "Ave verum" was given, I suppose, as some recognition, though too scanty, of the approaching centenary.

On Friday morning the hall was filled with a crowd anxious to hear Dvorák's new "Requiem," and, no doubt, to look upon the eminent musician to whom amateurs owe so much that is beautiful. It would be paying my readers a poor compliment to suppose that they have not made themselves familiar with the Bohemian master's solemn and moving work, in which, as they know full well, the genius of the "Stabat Mater" shines brightly. They have marked the curiously persistent use of a single short theme—a note of distress that runs through the whole as the musical equivalent of "strong crying and tears"; they have observed the effect, now sombre, now highly coloured, of bold and

varied harmonies; the almost dramatic structure of parts in which the congregation of the faithful lowly respond, as it were, to the supplication of their priests; the lurid magnificence of "numbers" describing the terrors of the Judgment, and the serene beauty of other sections which speak of hope and confidence. Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain, and I anticipate the "Requiem" will go the round of our choral societies as the "Stabat Mater" did before it. The solos were taken by Anna Williams, Hilda Wilson, Iver McKay, and Watkin Mills, and the composer conducted. Following the novelty came the Introduction to "Parsifal" and Beethoven's Seventh Symphony. Here Richter held the baton, and the performers steadied themselves, as they could not help doing.

The Festival ended on Friday evening with a performance of Berlioz's "Faust," which attracted, as is customary, a very large audience. This was an opportunity for the orchestra as well as chorus and solo vocalists, and right well did Richter's men take advantage of it, playing the Hungarian March, the Ballet of Sylphs, and the Dance of "Will-o'-the-Wisps" with a splendour of tone and unity of purpose most satisfying to the hearer. The chorus continued to the last in fine form, and it will readily be understood that the soloists, Miss Macintyre, Mr. Lloyd, Mr. Brereton, and Mr. Henschel did themselves and their music justice.

It is now certain that the Festival has benefited the General Hospital by more than £5,000. Of this sum £3,000 has come in by way of donation, the remainder being profit on the performances. All honour to the men who have worked unceasingly for this result, and made the Birmingham Festival once again a pecuniary as well as an artistic success.

ROYAL ITALIAN OPERA.

SIR AUGUSTUS HARRIS has helped to cheer this miserable autumn by opening Covent Garden for French Opera, and giving a series of very interesting performances, mainly by artists from the Opéra Comique. He began on the 20th ult. with "Roméo et Juliette," given under the direction of a Conductor, Mr. Léon Jehin, who is strange to this country. Mr. Jehin soon showed that he knew his business. He conducts clearly and carefully, and has, from the first night, secured good performances. Several well-known artists, such as Miss Jansen, Mr. Abramoff, and Mr. Dufrique, shared in the representation of Gounod's opera; but the two principal characters were entrusted to new-comers, the Juliette being Miss Simmonet and the Roméo Mr. Cossira. Of these artists, the lady found it an easy task to win the sympathies and applause of her audience. She has a pure and delicate soprano voice, rather small in volume, but carrying well, and this she uses with skill and effect. Moreover, Miss Simmonet has an engaging appearance. She is young and fresh, and brings with her an atmosphere of refinement which at once makes itself felt. There is every reason to expect that she will become a favourite amongst us. Mr. Cossira's success was less positive, but he is a valuable tenor to any manager. Unfortunately, illness for some time prevented a second appearance. The piece was mounted as in the grand season, and much satisfaction was expressed by the patrons of opera at cheap prices. "Carmen" was given on the 22nd ult., with a new representative of the gipsy in Madame Deschamps, whose fame is by no means of yesterday. Miss Simmonet was a delightful Micaëla, and Mr. Engel, whom opera-goers at once recognised as an old acquaintance, played Don José with a good deal of dramatic power in the last act, singing throughout moderately well. Madame Deschamps made her mark promptly. We have had many *Carmens*, but there was room for another, conceived on broader lines and carried out with more commanding force than usual. Madame Deschamps is, if we may say so, somewhat mature for the part, but this means that she has had time to develop

her idea and finish her presentation of the character down to the smallest detail. A more complete creation is rarely met with. The art is flawless throughout. Madame Deschamps further recommends herself by a superb mezzo-soprano voice, which she uses with great skill.

On the 24th ult. Sir Augustus Harris placed lovers of opera under a new obligation by producing Gounod's "Philémon et Baucis," for the first time in England. This charming work would, perhaps, have reached us earlier, but for the fact that it is too short to fill up an entire evening, according to English notions of how an evening should be filled. The Garden Act of "Faust" was played with it on the occasion under notice, but it is a question whether "Philémon et Baucis" could not, after all, stand alone. It certainly gives satisfying pleasure to amateurs who can appreciate delicate and delightful music, in combination with finished executive skill. The opera, originally designed in two acts for the Baden Theatre, was expanded into three for the Lyrique, and first produced at that house in 1860. It appears that the added act, which is in all respects on a larger scale than the others, had an incongruous effect, and the piece ran for twelve nights only. Sixteen years later Gounod, having restored the work to its primitive state, or nearly so, "Philémon et Baucis" was produced at the Opéra Comique, in the repertory of which establishment it has ever since remained. The story is founded, by Messrs. Barbier and Carré, upon a fable by Lafontaine, who himself obtained his materials from Ovid's "Metamorphoses." Nothing could be more simple. *Jupiter* and *Vulcan*, on a visit to earth, are hospitably received by an aged couple, whom they reward with restoration to youth and the possession of affluence. *Jupiter* at once falls beneath the spell of the rejuvenated wife's beauty, and makes love to her in his well-accustomed manner. She, however, remains faithful to her *Philémon*, and, in the end, *Jupiter* abandons his purpose with a good grace. The story gives occasion for various airs and concerted pieces (there is only one chorus, sung off the stage), all more or less charming in melody and orchestration. One of them, "Au bruit des lourds marteaux," has long been familiar in our concert-rooms, and we may say that, as are its merits so, *mutatis mutandis*, are those of the other numbers. The scoring throughout charms by its delicacy and grace, and the entire opera is one gratefully to be heard by way of relief from others more boisterous and exciting. Miss Simonnet, Messrs. Engel, Bouvet, and Lorrain represented the four characters, doing their work with the characteristic neatness and point of the French stage, and the entire performance gave pleasure to a large audience.

ITALIAN OPERA AT THE SHAFTESBURY THEATRE.

EARNESTNESS and absorption in the theme are perceptible throughout Mascagni's "Cavalleria Rusticana," with which Signor Lago, on Monday, the 19th ult., began his autumn season of Italian Opera. Into the history of this work, or into detailed description of its action, drawn from Verga's play, it is unnecessary to enter, since full particulars appeared in these columns so far back as September last year. That public interest in England should be aroused by a composition that has enjoyed so much, and, regarding the opera as a whole, deserved popularity on the Continent was natural. "Cavalleria Rusticana" has long been expected in this country, but unlike most things concerning which more than ordinary curiosity is excited, it does not prove disappointing now opportunity is afforded for examination. One of the first claims of the work to respect lies in the fact that the composer seized the spirit of the story at the beginning of his labour, and did not relax his hold until the termination thereof. Furthermore, from the outset he appears to have made up his mind what he would do with it. Thus there is no halting between two opinions. The work must be taken or left. The composer, perhaps, does not always express his meaning quite so felicitously as he might wish, but his design is perfectly clear. Mascagni is evidently a believer in the modern school of Italian musical thought, for indications abound of the influence of Boito, and of the Verdi of "Aida" and "Otello." Happily he is not to be classed—

at all events, at present—among those composers who consider it beneath their dignity to place on paper melody that has breadth, rhythm, and smoothness. The orchestral portions are so invariably in accord with the dramatic situation as to render it patent that Mascagni felt his subject. He has musically depicted the reckless and insinuating *Turiddu*, the heartless betrayer of the peasant girl *Santuzza*, in glowing colours that typify the dangerous fascination of the young soldier, and there is a delicate plaintiveness in the passages allotted to *Santuzza* in the earlier scenes that is eloquently expressive of the deserted girl's grief and mortification. Equally telling, in its way, is the illustration of the rough honesty and homeliness of *Alfio*, who returns from a long journey in the best of spirits to find that his wife is false. The characteristics of these three principals are boldly defined in the music as they enter, and are never altogether lost sight of. This unwavering dramatic truthfulness materially augments the value of "Cavalleria Rusticana" as an art product. It is impossible to regard aught but hopefully the future of the composer who penned the two passionate duets comprised in *Santuzza's* fruitless appeal to her lover as the voice of the siren *Lola* summons him away, and in *Santuzza's* revelation to *Alfio* of his wife's perfidy; the ardent serenade for tenor, with harp accompaniment, occurring in the Overture; the extremely beautiful instrumental movement for strings, harp, and organ, that allows rest for the eye without involving the descent of the curtain; the vigorous, highly-coloured drinking song that immediately precedes the quarrel between the two men, and the touching farewell of *Turiddu* to his mother, when he knows that by death at the hand of the husband he has wronged his unworthy conduct must be expiated. It is rare, now-a-days, to meet with a work rich in melodic charm and that has not a dull moment, but to this order of opera belongs the one-act "Cavalleria Rusticana." Of the suitability of Signor Francesco Vignas for the part of *Turiddu* there could be no question. He looked the young soldier, and whilst acting with the requisite contrasts of *abandon* and *doggedness*, was enabled by his robust tenor voice to give adequate effect to the music. The *Santuzza* of Signorina Adelaide Musiani was better vocally than histrionically. Genuine feeling marked the heroine's endeavours to win back the love of *Turiddu*, and the duet with *Alfio* (embodied with judgment by Signor Brombara) was delivered with admirable emphasis. As *Lola* (provided with a quaint air of the folk-song type) Mdle. Marie Brema evinced dramatic tact, and Miss Grace Damian, by her unexaggerated portrayal of the anxiety of *Turiddu's* mother, helped the scenes in which she had a share. The band, including several well-known players, did excellently, under the direction of Signor Arditi, and the chorus was creditable. At the close Signor Lago was warmly complimented upon the success of the initial performance of this work, which has the peculiarity of being unconventional without violating certain canons approved by many generations of music-lovers.

The novelty was preceded by a condensed version of the Brothers Ricci's comic opera "Crispino e la Comare," introduced at Covent Garden a quarter of a century ago, with Madame Adelina Patti as the sprightly *Annetta* and Signor Ronconi as *The Cobbler*. The place of these famous vocalists was now taken by Madame Laura Zagury and Signor Ciampi, who loyally strove to offer justification for taking the thin production from the shelf on which it had so long remained forgotten.

From the energy and force of Mascagni's work to the tame and trivial "Cenerentola" of Rossini was, on Tuesday, the 20th ult., a great drop. Signorina Guerrina Fabbri sang the music of the neglected heroine in bright style, and particularly distinguished herself in the *rondo finale* "Non più mesta," but in other respects scarcely realised the title part. Signor Ciampi represented the pompous *Don Magnifico*, Signor Buti was an alert *Dandini*, and Signor Chinelli was a colourless *Don Ramiro*, otherwise the Prince. Signor Bimboni, the conductor, had excellent control of the band throughout.

Thursday, the 22nd ult., brought the now seldom-heard "Ernani," with Madame Giulia Valda as *Elvira*. This lady again showed great capacity as an actress and that her voice remained unimpaired in strength and sweetness.

Her fluent delivery of "Ernani, involami," deserved all the approval it received. Signor R. Blanchard's *Carlo V.* had much merit. A pleasing even voice and method and dignified demeanour led to a repetition of the *Finale* of the third act, in which occurs the air "O sommo Carlo." The nervousness of Signor Bertini, the tenor, exempted him from criticism; and Signor Giulio Rossi failed to make much of *Silva*'s air "Infelice." The orchestral accompaniments were crisply given, under the *bâton* of Signor Bimboni.

Signor Lago again had recourse to Rossini on Saturday, the 24th ult., when the evergreen "Il Barbiere di Siviglia" proved the medium for the re-appearance of Signorina Giuseppina Gargano, who made her *début* as *Rosina* during Mr. Mapleson's brief season at Her Majesty's Theatre two years ago. This lady possesses comedy powers that with some measure of success would carry her through an assumption depending so much upon histrionic qualifications even were her vocal gifts much less than they are. She appears to enter fully into the humour of the scenes in which *Rosina* is the central figure, and is never at a loss, even when her stage surroundings are not altogether encouraging. Her execution of "Una voce poco fa" was more noticeable for grace than for dazzling effect, but vocalists enabled to develop all the points of Rossini's florid strains are by no means numerous. Signorina Gargano certainly gets within a measurable distance of proficiency in this particular. As *Almaviva* Signor Chinelli showed a marked improvement upon his essay in "La Cenerentola," and generally gave evidence of future usefulness. Signor Buti was an intelligible and spirited *Figaro*, doing fair justice to the music and not lapsing into buffoonery in the more comic scenes. Signor Ciampi was quite at his ease as *Bartolo*, and Signor Rossi was a creditable *Basilio*. Rossini's orchestration of course presented no difficulties to the band, conducted by Signor Ardti.

CRYSTAL PALACE CONCERTS.

THE opening of the Saturday series, on the 10th ult., was signalled by the *rentrée* of Madame Patey after her long Antipodean tour, and the first appearance at these Concerts of Herr David Popper, the renowned violoncello virtuoso. It is needless to say that Madame Patey, who contributed Spohr's "Rose softly blooming" and "O salutaris hostia" from Rossini's "Messe Solennelle," was very cordially welcomed. As for Herr Popper, he fully justified the high expectations which had been formed of his abilities. Although his tone is not very full, it is both sweet and silky, while his technique is of the first order. In an age which is fond of such analogies, he might not inaptly be styled the Sarasate of the violoncello. Herr Popper introduced his own Concerto in E minor (Op. 24), or, to speak more correctly, one movement of it, though no indication was vouchsafed in the programme as to the partial nature of the performance. Judged by this fragment the work is a highly favourable specimen of virtuoso music, affording ample opportunities for display to the solo instrument, and is at the same time cleverly constructed and elegantly scored. Herr Popper was heard later on in some characteristic trifles of his own, which he rendered with great taste and brilliancy. The programme was completed by Beethoven's C minor Symphony, Sterndale Bennett's "Paradise and the Peri" Overture, and the new Ballet airs in "Roméo et Juliette," composed for a recent revival of that opera in Paris.

Hans Sitt's interesting Overture to Leschiva's "Don Juan d'Austria" formed the novelty at the second Concert. If we mistake not, a Concerto for violin from the pen of the same author was introduced at a miscellaneous Concert at the Gloucester Festival of 1889 by Mr. Bernhard Carrodus, and the excellent workmanship noticeable in that composition was a prominent feature in the Overture. It is a spirited piece of an essentially emotional character, but coherent throughout, and met with a very cordial reception. Miss Adelina de Lara gave a brilliant rendering of the solo part in Rubinstein's Concerto in D (No. 4), and gained an encore for her playing of Liszt's "Waldesrauschen." Mr. Barton McGuckin sang with much vigour Gounod's "Lend me your aid" and two agreeable songs by M. Bemberg, the author of "Elaine." The Symphony was Schumann's in B flat (No. 1), of which Mr. Manns secured a rendering at

once sympathetic and animated. The concert arrangement of the introduction to "Tristan und Isolde" and the "Oberon" Overture were also included in the programme.

On Saturday, the 24th ult., a new Concert-Overture in B minor, "Tam O'Shanter," by Mr. Learmont Drysdale, was brought to a hearing for the first time in England, having been already performed under Mr. Manns's direction last January in Glasgow, where it gained the prize offered by the Glasgow Society of Musicians. Mr. Drysdale, who holds the Charles Lucas Medal at the Royal Academy of Music, where he has studied composition under Mr. Frederic Corder, is a young musician of decided talent, and the opening portions of his Overture are vigorous, sonorous, and attractive. But Mr. Drysdale is unfortunately hampered by the exigencies of his programme, and in his desire to depict the incidents of the poem as vividly as possible, lapses into extravagance. The Scotch *patois* refuses to blend with the accents of neo-Romanticism, and the latter half of the Overture is incoherent and kaleidoscopic. The work was, however, very cordially received, and Mr. Drysdale, who was summoned to the platform at the close of his work, met with a very friendly reception. M. Sauret displayed great brilliancy of execution and excellence of phrasing in Saint-Saëns's Violin Concerto in B minor (Op. 61), and won an encore for his spirited rendering of Ernst's "Airs Hongrois." The vocalist was Madame Giulia Valda, who courageously essayed an exacting *scena* from Rubinstein's "Nero," in which the high notes tried her to the utmost. She was heard to greater advantage in the well-known Aria from "Roberto," "Nel lasciar la Normandia." A very fine performance of Raffi's diffuse but picturesque "Lenore" Symphony was the event of the afternoon.

MR. SARASATE'S CONCERT.

So far from diminishing, the popularity of Mr. Sarasate seems still on the increase, for at his first Concert this season at St. James's Hall, on Saturday afternoon, the 17th ult., many persons had to be refused admission. The occasion was of some interest to musicians, for the principal violin solo was Max Bruch's new Concerto, first performed by Dr. Joachim at Düsseldorf in May last. Not a word of description, even as to the naming of the key, was vouchsafed in the programme; but, happily, the work is so clear in construction and detail that cultured listeners had no difficulty in following it with ease. Oddly enough, the composer has selected the same tonality as his second Concerto—namely, D minor—but the resemblance goes no farther. No. 2 is heavy, tedious, and laboured; but No. 3 is full of energy, with well marked themes and grateful passage writing for the solo instrument. At the first hearing the middle section, *Adagio* in B flat, seemed the most pleasing and spontaneous, both subjects being extremely melodious. The first movement is vigorous and animated, and the treatment of the themes shows the hand of a thorough musician. By comparison, the *Finale* is weak, only serving as a medium for executive display. These are initial impressions which, of course, may be modified at the next performance, which is fixed for the 13th inst. As a matter of course, the Concerto was rendered with the utmost brilliancy, and, judging from the enthusiastic applause, it made a favourable impression on the audience. In his subsequent solos, Raffi's "La Fée d'Amour" and his own "Zigeunerweisen," Mr. Sarasate raised his hearers to such a pitch of enthusiasm that the Concert was unduly prolonged owing to the number of recalls and encores. Fairly good performances were secured of Mozart's Symphony in G minor and Weber's Overture to "Der Freischütz," under the direction of Mr. W. G. Cusins.

HARVEST FESTIVAL SERVICES.

DR. CHIPP's Harvest Cantata "Naomi" was performed at St. Peter's Church, Brockley, on Wednesday, the 7th ult., by the choir, assisted by Miss Agnes Walker, Miss L. Spon, and Miss Robins. Miss Agnes Walker sang with much expression the aria "Entreat me not to leave thee." Mr. Davis gave his solos effectively. The choruses were well sung, and Dr. C. J. Frost presided at the organ and accompanied with his usual skill.

The Harvest Festival at St. James the Less, Westminster, held on the 11th ult., was one of exceptional merit. The choir was largely augmented for the occasion, and the Anthems selected were Garrett's "Praise ye the Lord" and the Rev. E. V. Hall's "Praise the Lord," the tenor solo in the latter, "He maketh peace," being sung by Mr. Green. Mr. A. R. Musgrave, the Organist of the Church, is to be congratulated on the highly successful result of his efforts in training his choir.

On the 12th ult. a Harvest Festival was held at St. Stephen's, Canonbury, the special preacher being Rev. J. F. Kitto, Rector of St. Martin's-in-the-Fields. After a shortened form of prayer, read by the Vicar, the Rev. John Parry, Dr. Garrett's Harvest Cantata was given by the choir. The solos were intelligently sung by Masters Bell, Willey, and Sansom, and Mr. Ernest J. Godfrey. Mr. Oliver E. F. Cobb, Organist and Choirmaster of the Church, presided at the organ, and Mr. Frank Bell, Choirmaster of St. Mildred's, Bread Street, was an efficient and painstaking Conductor. At the services on Sunday, the 11th ult., special Anthems by Goss and Barnby were sung, the preacher being the Venerable Archdeacon of London.

Harvest Thanksgiving Services were held at Lewisham Wesleyan Church on the 11th and 12th ult. The Anthems at the Sunday Services were the Rev. E. V. Hall's "Praise the Lord, O Jerusalem," and Stainer's "Ye shall dwell in the land," the solos being taken by Mrs. Benjamin Miller and Mr. H. C. Hoyles. At the Monday evening Service Dr. Chipp's sacred Cantata "Naomi" was performed by an efficient choir, under the direction of Mr. Benjamin Miller, the solos being sung by Mrs. B. Miller, Mrs. Meakins, Mrs. P. Rider, Mr. C. Richards, and Mr. H. C. Hoyles; Mr. Frank Coucher presided at the organ.

Choral Festivals have been held in St. James's Church, Forest Gate, on the 6th ult., and in Epping Parish Church, on the 17th ult., by the Epping Forest Church Choir Association. The music sung has included Gadsby's Evening Service in C and Stainer's "Lo, summer comes again." The Conductor (Mr. J. W. Ulyett) and Organist (Mr. Henry Riding) were at their respective posts on each occasion.

The Harvest Festival Service at Holy Trinity Church, West Hill, Wandsworth, took place on the 8th ult. The special Psalm was sung to a new double chant composed for the Festival by Mr. B. Jackson, the Magnificat and Nunc dimittis were sung to a new setting by Mr. H. W. Weston, and the Anthem consisted of Part III. of Handel's "Judas Maccabaeus." A small string orchestra assisted in the accompaniments to the Service and Anthem. Mr. B. Jackson (Organist of the People's Palace) presided at the organ, and Mr. H. W. Weston (Organist of the Church) conducted.

The Harvest Thanksgiving Festival was held at St. Mark's, Notting Hill, on Wednesday, the 14th ult. The Magnificat and Nunc dimittis were by Gadsby in C. After the sermon, Mendelssohn's "Hymn of Praise" was sung, the solos being given by Masters Millett and Perry and Mr. Albon Nash. Mr. Hamilton Robinson, of St. Stephen's, Gloucester Road, presided at the organ; Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted.

The Harvest Festival was celebrated at Christ Church, Clapham, on the 15th ult., in the presence of a large congregation. The short service was followed by a very interesting sermon, after which Weber's Harvest Cantata was sung. The soprano solo was taken by Master E. Williams, who gave a very successful rendering of the long solo and was equally successful in the florid quartet. The tenor and bass solos were given with good effect by Messrs. Cox and Mossman. Mr. George Way, the Organist, conducted the choruses, which were given with admirable precision; Mr. F. Harold Hankins rendered valuable assistance at the organ.

After the Harvest Festival Service at St. Mary's, Kilburn, on Sunday evening, the 11th ult., Mendelssohn's "Hymn of Praise" was sung by the choir. The service was in every way a decided success; the large congregation joined most heartily in the singing and afterwards listened attentively to the Cantata, the choruses of which were sung with great precision, while the phrasing was well marked. There is at this Church a rare instance of the develop-

ment of good music in a pronounced "Evangelical" church; the choir is large and thoroughly efficient, and at the close of the evening service on the third Sunday in every month a Cantata is sung and listened to by large congregations, many of whom bring their scores with them. The works announced for the ensuing months are "The Daughter of Jairus," "The Last Judgment," "Tribulation," "Gallia," "The Messiah," the 42nd Psalm, Bach's "Magnificat," "St. Paul," and the 95th Psalm. The Organist and Director of the choir is Mr. Edgar Pettman.

Harvest Festival Services were held at St. Andrew's, Ashley Place, Westminster, on the 8th ult., and continued on the 11th ult. (Sunday). At morning prayer the Te Deum and Jubilate were sung to Lloyd in E flat, the Anthem being Stainer's "Ye shall dwell in the land." At the mid-day celebration, Wesley in E and Stainer in A were used with the ancient Confession and Pater Noster. At Evensong the Canticles were sung to Stanford's setting in A, and the Anthem was "Heaven and the earth display," from Mendelssohn's "Athalie." At the conclusion of the service Smart's Te Deum was sung before the altar, the congregation taking their part with great effect. Organ Recitals were given after the evening services by Mr. G. F. Huntley.

OBITUARY.

At Liverpool, on the 20th ult., JAMES SANDERS died suddenly, only having survived his wife by a few months. The deceased, says Mr. Argent's monograph "Half a Century of Music in Liverpool," "came to that city about 1844 from Portsmouth, where he had started professional life as a clarinet player. His first experience of handling a chorus here was in 1845, when he coached local choristers for the production of the 'Bohemian Girl' at the Theatre Royal, of the orchestra of which he was then a member. In this production the ballet girls of the theatre sang treble, and the rest of the chorus was made up of resident male altos, tenors, and basses. The opera was played every night for a month, the entire season extending over three months. One Aldridge was leader, and, as usual in those days, there was no conductor. The lessees of the theatre were then Webster and Celeste, and the principals—a somewhat scratch lot presumably—partly came from London and were partly of local origin. Mr. Sanders was for long a double-bass player, as well as a teacher of music and an organist. In the latter capacity he officiated at St. Mary's and afterwards at St. Francis Xavier's Churches. He also conducted the once famous Liverpool Musical Society, prepared the chorus of the Musical Festival held in 1874, and was chief of the famous representative choir." The deceased became Chorusmaster of the Liverpool Philharmonic Society in 1870, and retained the position till the advent of Max Bruch in 1880. He was seventy-three years of age.

M. JEAN PAQUE, the celebrated trombone player (late Professor of the Royal Conservatoire of Brussels), died at that town on the 19th ult., at the age of sixty-two, after a long illness.

MR. WILLIAM SANTLEY, father of the well known baritone, died at his residence, 68, Chatham Street, Liverpool, on the 22nd ult., from an attack of bronchitis. The deceased served his time as a bookbinder, and was afterwards a collector under the Corporation for twenty-four years. He subsequently became a professor of music, was organist at several churches in the City, and had been employed as a teacher until quite recently. The deceased was eighty-two years of age.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE alteration in the date of the Festival necessarily caused a re-arrangement of the principal annual series of Concerts given here. However, the interregnum has not been very long, the musical ball being set rolling by the Birmingham and Midland Musical Guild, whose annual Conversazione took place at the Grand Hotel on Saturday, the 17th ult. The attendance of members and friends was very large, and the magnificent rooms of the reconstructed building presented a brilliant spectacle. The President,

Mr. E. J. Breakspeare, took the chair, and a capital programme was artistically interpreted by Madame Edelmüller, Miss Lizzie Preston, Mr. Arthur, and Mr. R. E. Riley, vocalists; Mr. T. M. Abbott, violinist; Miss Lily Jones, Mr. Oscar Pollack, Mr. William Sewell, and Mr. Henry Taylor, pianists. Chief among the pieces given was the Sonata in D, for pianoforte and violin, by the late Mr. Ferdinand Praeger, performed by Mr. Taylor and Mr. Abbott in memoriam.

Mr. C. W. Perkins, the City Organist, resumed his Organ Recitals at the Town Hall on Saturday afternoon, the 24th ult., the first programme consisting of a selection of movements from the works produced at the late Festival.

The Saturday Popular Concerts in the Town Hall were started, on the 24th ult., by Mr. George Halliley, assisted by Mr. Musgrove Tufnail and Mr. Randell's choir. The Birmingham Choral and Orchestral Association announces six of these Saturday Evening Concerts during the season, but the Musical Guild has not yet given any sign in the matter.

Messrs. Harrison will, as hitherto, give four grand Subscription Concerts, the first of which, when Madame Adelina Patti will be the great attraction, being fixed for the 26th ult., too late for notice in this letter.

The Festival Choral Society, compelled to postpone its opening Concert and to curtail its scheme, owing to the date of the Festival, begins operations on the 19th inst., when Mendelssohn's "St. Paul" will be produced. At the remaining Concerts the Festival novelties—Professor Stanford's "Eden" and Dr. Dvorák's "Requiem"—will be brought forward, the latter being bracketed with Sullivan's "Prodigal Son," a by no means felicitous arrangement.

Mr. Stockley limits himself to three Concerts this season. The list of artists is a strong one, but, so far, there is no indication of the works to be produced.

The Midland Musical Society, a very large amateur choir, conducted by a zealous amateur, Mr. H. M. Stevenson, is busy preparing Dr. Mackenzie's Oratorio "The Rose of Sharon" for performance during the season.

The death of Dr. W. A. Barrett came as a great shock to his many friends in Birmingham, and especially to those associated with him during the recent Festival. His genial manner and kindly disposition made him very dear to those acquainted with him, and his death will be to them a personal loss of no ordinary kind.

MUSIC IN BRADFORD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

MR. MISDALE opened his season of Chamber Music at Bradford on the 15th ult. The subscription list is well sustained, and Mr. Misdale provides liberally and intelligently for the "high and dry" supporters of the art. With the assistance of Mr. A. E. Bartle he presented, among other pieces, duets for two pianofortes—the remarkable Variations, by Saint-Saëns, of a Theme by Beethoven, having the preference in point of interest. The vocalists were Miss Jessie Hotine (soprano) and Miss Marie Hooton (contralto), whose voices made an agreeable first impression on the audience.

A somewhat ambitious but fairly creditable effort was made to produce Cowen's "Sleeping Beauty" at a Concert given by the Horton Lane Congregational Guild, on the 15th ult. The intrinsic merit of the work itself, and the freshness and vigour of the chorus were elements of success. The principals were Miss Clara Marshall, Miss Mary Tetley, Mr. Charles Blagbro, and Mr. W. H. Lister. Mr. S. Whiteley was at the pianoforte and Mr. A. Gledhill conducted the performance. Violin solos were rendered by Miss E. M. Yates.

Dr. Garrett's Harvest Cantata retains its popularity, and its suitability was further demonstrated at the Festival of St. John's Church, Little Horton Lane, on the 9th ult. It was admirably presented by the ordinary choir, under the direction of Mr. Henry Coates, and its performance was the leading element of a most successful celebration.

An event of more than ordinary interest was the production of a new comic opera at the Grand Theatre, Halifax, on the 20th ult. The work is a local product, Mr. M. J. Blatchford being responsible for the lyrics and

Mr. J. H. Sykes for the music. Though the Gilbert-Sullivan models have been copied rather closely, both gentlemen have gone about their work in an artistic spirit, and their collaboration has yielded a bright and tuneful opera. The performance went well, and the audience were effusive in their appreciation. The leading parts were in the hands of Mr. Cairus James and Miss Jessie Moore; but otherwise the parts were sustained by Halifax amateurs, Mrs. F. Greenwood, Mr. J. Mitchell, and Mr. H. Shepley sharing the most important work. Mr. Sydney Jones was the Conductor of an admirable orchestra.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE musical season opened in Bristol on the 3rd ult., when the Saturday Popular Concerts recommenced. The reputation of the choir for singing with skill, intelligence, and taste part-songs, glees, and choruses, which has been long established, was well maintained, the pieces brought forward being pleasing to the tastes of the artisan classes who assembled to listen to them. Organ solos, played by Mr. Riseley, and selections performed by the band, proved an agreeable variety. Songs were sung by Miss Minnie Robinson, Miss Kate Morgan, Mr. R. W. Evans, and Mr. A. H. Perkins.

Miss Mabel Rootham, the daughter of the respected Chorusmaster of the Bristol Festival Society, who has just completed her studies at the Royal College of Music, where she was the first to hold the Bristol Scholarship, made her public debut at the Victoria Rooms on the 9th ult., before a large assemblage. The lady showed herself to be a skilful and cultured pianist and proved that she had studied earnestly under the guidance of Mr. Franklin Taylor. Her solos were a Romance of Haberbier, Mendelssohn's Prelude and Fugue in E minor, Schumann's "Des Abends," and a Scherzo of Chopin. These she played with a technique well nigh perfect, and interpreted in a highly praiseworthy manner, winning the hearty encomiums of the audience. The other artists who took part in the Concert were Miss Minnie Chamberlain (who has also passed through the College), Mr. Rootham, each contributing songs; Mr. Richard Gompertz, violin; Mr. W. H. Squire, a brilliant violoncellist, who received his tuition at the South Kensington establishment; Mr. Jacoby, viola; and Miss Chute.

Eight candidates entered the competition for the vacant scholarship on the 10th ult. Messrs. G. Riseley, D. W. Rootham, and John Barrett, the Examiners, awarded it to Miss Carrington, the daughter of the leader of the band of the Monday Popular Concerts. The young lady passed in singing, which branch of the art she has but recently taken up, having previously studied the pianoforte under Mr. Riseley.

The Bristol Musical Festival Society's singing classes re-started on the 14th ult., under encouraging auspices. In addition to the elementary, intermediate, and advanced grades, there have been added a ladies' class and a voice-training class. Messrs. Walter J. Kidner and Edward Cook are the Conductors, as heretofore.

On the 19th ult. the first Monday Popular Concert (orchestral) of a new season took place under the direction of Mr. George Riseley. The band, constituted as before of leading local players and others from a distance, displayed its former high standard of excellence, and performed Mendelssohn's "Italian" Symphony and Weber's "Oberon" Overture, among other pieces. They were given with spirit and artistic excellence. Miss Agnes Bartlett, a talented pianist, and Miss Greta Williams and Mr. Edwin Houghton, vocalists, who made their first appearance in Bristol, made each a favourable impression.

Sir George Edwards, treasurer of the Bristol Musical Festival Society, on the 21st ult., distributed the certificates won by the candidates who recently submitted themselves for examination in connection with the National Society of Professional Musicians.

The Bristol Choral Society, numbering 500 voices, and Mr. Riseley's band, gave an exceptionally fine performance of Haydn's "Creation" on the 23rd ult. The principal vocalists were Madame Albani, Mr. Lloyd, and Mr. Santley. H.R.H. the Duke of Edinburgh, who came to Bristol

purposely, was leader of the orchestra. For the soloists it may be said that they sang with their accustomed excellence of voice and artistic method. The choir, which had spent months in preparing what was already a familiar work to the majority of the members, delivered the choruses with remarkable finish, which redounded both to their credit and that of the talented and painstaking Conductor. An improvement was also effected in those recitatives which are generally supported by the violoncellos and basses by Mr. Riseley's having arranged the accompaniments for all the strings. The second part of the programme was also interesting. It contained C. H. H. Parry's "Blest Pair of Sirens," which received a spirited interpretation under the direction of the composer. Mr. Santley sang Schubert's "The Erl-King," the accompaniment to which he had himself arranged for the band, and conducted a new piece for orchestra—a "Cradle Song"—from his own pen. Madame Albani, who sang for the last time in England prior to her departure for America, contributed "Home, sweet home," and was enthusiastically cheered. Mr. Lloyd gave "Lend me your aid," of Gounod; and the band performed Wagner's "Tannhäuser" Overture and Berlioz's Hongroise March.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE musical season may be said to have commenced with the first of Dr. Collisson's rightly named Popular Concerts on the 13th ult. The Leinster Hall on this evening was crowded in all parts with an appreciative audience. The principal vocalists engaged by Dr. Collisson were Madame Alice Gomez, Miss Hutton (Contralto), Mr. Ludwig, who is sure of a welcome in his native city, Mr. Tivadar Nachéz, and the Queen Vocal Quartet of ladies, whose rendering of some Irish melodies met with much acceptance. Dr. Collisson, who conducted, made the announcement, amidst great applause, that he intends to organise a Musical Festival in Dublin in 1893. This is good news.

Dr. Collisson is also to be thanked for the three interesting Musical Lectures of the Rev. Mr. Haweis, which took place in the Leinster Hall on September 26, 28, and 29, and were well attended.

Two Italian Operatic Concerts, by arrangement between Mr. Michael Gunn and Signor Lago, were given in the Leinster Hall on the 19th and 20th ult., at which Mdles. Giulia and Sofia Ravogli appeared, supported by Signor Frisco (tenor), Signor Lorenzi (baritone), Miss Marie Douglas (violinist), and Signor Mascheroni (solo pianist and accompanist). The gifted sisters were heard together in Donizetti's "Addio" (in which they were encoired), and in Caracciolo's "Rime popolari." Mdle. Giulia Ravogli also sang "Che farò" from Gluck's "Orfeo," and the "Habanera" from "Carmen," and Mdle. Sofia gave "Piano, piano," from "Der Freischütz," which awakened the greatest enthusiasm in the audience. The other artists were also much appreciated.

The Mozart Centenary has set our Musical Societies to work on the old master's reliques for their Autumn Concerts. The Dublin Musical Society is to give us the Twelfth Mass; the Dublin Choral Union the same in English; and the University Choral Society is preparing the "Requiem."

MUSIC IN EDINBURGH AND DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

WHAT promises to be an unusually busy concert season opened early on the 15th ult., with the first of Messrs. Paterson's Concert series. It is very seldom indeed that a "combination" of artists deserves such uniform eulogy as was the case in the Ysaÿe-Gérardy party. The sensation of the evening certainly was Master Gérardy's wonderful violoncello playing, which seems to leave nothing for years to mature. His solos were rapturously applauded, and the delicious simplicity of his encore (Bach's Aria in D) was convincing proof of his artistic maturity. M. Ysaÿe's performance of Bach's Sarabande Double and Bourrée was one of the most notable feats in violin virtuosity which has ever been heard in Edinburgh. In Bruch's "Fantaisie Ecossaise," a brilliant Mazurka by Zarzycki, and the showy

cheval de bataille, Wieniawski's Air Russe, M. Ysaÿe confirmed his claim to the first rank among violin artists. Herr Schönberger's technique leaves nothing to be desired, and a Hungarian Rhapsody of his own was as warmly received as brilliantly played. Madame Amy Sherwin's singing of two Schubert songs and Lassen's "Frühling" was particularly charming, and Miss Girtin Barnard's pleasant voice and excellent method (especially in a Dutch Lullaby, "Wynken, Blynken, and Nod") won her many friends. It would be wrong to omit mention of a most perfect accompanist, Mr. Waddington Cooke, whose sympathetic interpretation of his duties was even more marked than his technical skill. The concerted pieces were an early Mozart Sonata for violin and pianoforte, deliciously played, and a movement from Rubinstein's Trio in B flat, which was not so carefully nor so successfully performed.

Practically the same programme opened Messrs. Paterson's Dundee Subscription Concerts on the 13th ult., and attracted a good audience to the Kinnaird Hall.

On the 20th ult. Mr. Paderewski gave a Recital in the Music Hall, Edinburgh. It is a matter for regret that there was not a larger audience attracted to hear him, who must be called the greatest living pianist after Rubinstein. Throughout a long and arduous programme Mr. Paderewski only added to his fame, and the enthusiasm he evoked was unbounded.

On the 10th ult. Mr. Peterson's choir hazarded the chances of the weather and were rewarded by a magnificent afternoon for an open-air Concert given, by the kindness of Mr. and Mrs. George Baxter, on the beautiful lawn of Ashcliffe. Mendelssohn's Open-Air Music was naturally largely drawn on, and "Departure" was the most generally liked number in the programme. "Down in a flowery dale," Mr. F. Peterson's setting of "Bonnie wee thing," and Hatton's "Summer gale" divided the honours, where all were equally well sung. Mr. Peterson's arrangement of "God save the Queen," for unaccompanied voices, closed the programme, and Mr. Ross evidently expressed the hearty feelings of a large audience when he proposed thanks to Mr. Peterson for the successful performance of a daring feat, and hoped that a similar experiment would soon be attended with equal success.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE series of Concerts given by the Choral Union has commenced, and very auspiciously. The first for the season was given on the evening of the 14th ult., when the programme was in the safe charge of Messrs. Ysaÿe, Schönberger, Jean Gérardy, and Madame Amy Sherwin. Chamber music, pure and simple, was represented by three movements from Rubinstein's melodious Trio in B flat major with its insinuating *scherno*. The *ensemble* was excellent, and later on the Belgian violinist showed his artistic perception of Bach and Handel, and again won the highest encomiums by reason of his unerring intonation and purity of style. He was, perhaps, unfortunate in selecting Max Bruch's "Fantaisie Ecossaise" as a vehicle for the display of his acquisitions. The composition does not overflow with inspiration, though the audience followed with manifest interest the local colour as it occurs to the Teutonic mind. The reception accorded Master Jean Gérardy was also exceedingly cordial, and the opinions formed elsewhere of the youngster's wonderfully matured style were endorsed to the full. Mr. Schönberger has likewise made many friends here, and there was only one opinion as to the good taste displayed by Madame Sherwin in her selection of songs—examples of Schubert, Dvorák, and Lassen, sung in sympathetic style.

Last month's miscellaneous Concerts were more or less interesting. "Nikita" and party came to St. Andrew's Hall, and made an impression of a well enough known character; and the Glasgow Quartet opened its season on the 16th ult. The players had again a cordial welcome; but many folks still marvel at the prominence accorded foreign instrumentalists, when it is remembered that excellent material can be had in our own country. The syllabus of the Glasgow Society of Musicians came out the other day, and the friends who have agreed to lecture during the

approaching winter are all very welcome. They include Mr. Julius Seligmann, the esteemed President, and Mr. James Richardson, one of Glasgow's most respected amateurs.

The sudden and unexpected death of Dr. W. A. Barrett will rob the Society of one of its most interesting Lecturers, and his friends in Glasgow will deeply deplore the loss of a clever musician and genial companion.

At Mr. Paderewski's Recital, on the 19th ult., the Polish pianist submitted an excellent programme, but the audience, unfortunately, was not so large as it ought to have been. Mr. Sarasate and Madame Bertha Marx were announced to give a Recital on the 26th ult., and with a programme which included Dr. A. C. Mackenzie's "Pibroch" for solo violin. The brilliant composition has already secured high favour in Glasgow.

The Glasgow Academy Choir, over which Mr. John McLaren so worthily presides, have taken up Mr. J. More Smetton's interesting Cantata "King Arthur," and remarkable progress has already been made with the work.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

As seemed to be foreshadowed in the initial circular, and according to practice which has unfortunately prevailed of late, the present season of the Liverpool Philharmonic Society promised to be of but little interest. The latest intelligence, however, furnishes one particular exception. The one bright spot in the entire prospectus is the final Concert, for which Dvorák's "Requiem" is announced. Gade's B flat Symphony, which is familiar as a household word, occupied the place of honour at the first Concert, given on the 13th ult., and a Haydn Symphony was announced for the 27th. The soloists engaged for these Concerts respectively were Miss Macintyre and Mr. Paderewski, and Mr. E. Lloyd, and Master Gérardy.

The Mount Pleasant Choral Society, conducted by Mr. W. Lee, is practising Sullivan's Festival Te Deum, and two new choral societies have recently been organised, one at St. Michael's, under Mr. T. C. Jones, and another at Sefton Park, under Mr. T. H. Kinsey. The last-named is rehearsing Dr. Parry's "Judith," and this seems to be about the only thing in the way of even *quasi*-novelties that has been taken up in this locality; while in Birkenhead the St. Cecilia, under Mr. Appleyard, has undertaken the revival of "St. Paul." Also on the Cheshire side the Rock Ferry Society, under Mr. Pemberton, has programmed Mendelssohn's "Hymn of Praise," Smart's "Bride of Dunkerron," and J. F. Bridge's "Callirhoe," while at the other end of the same peninsula the Wallasey Society, under Mr. John Ross, have taken in hand Cowen's "St. John's Eve." The Runcorn Musical Society are preparing Rossini's "Stabat Mater" for Christmas.

Late in September, on the 28th and 30th respectively, and at the churches of West Derby and All Saints, there were important musical services. At the former Sullivan's "Prodigal Son" was given, under Mr. T. J. Hughes, and at the latter Haydn's "Creation" was performed for the second time recently, under Mr. R. Lee. On the 22nd ult. a lengthy selection from Handel's "Messiah" was given at St. Nathaniel's, under the conductorship of Mr. H. Jennings.

The Liverpool Sunday Society held the inaugural meeting of the present session on the 18th ult., at the Rotunda Lecture Hall. The programme was provided by the Sunday Society orchestra, a band of forty professional performers, together with Madame Florence Dick and Mr. John Henry, vocalists, and Miss L. Ross, solo pianist, the latter performing Mendelssohn's G minor Concerto. Mr. Argent conducted, and there was an audience of about twelve hundred.

If Liverpool is not as progressive as might be desired in regard to choral music, in orchestral work this city may be said to take a very important position. On the 24th ult. the Società Armonica, established in 1847, gave its ninety-third Concert under Mr. C. Cafferata, and on the last day of the month just concluding the Liverpool Orchestral Society, under Mr. A. E. Rodewald, announced a comprehensive

programme. There is also the long-established Wirral String Orchestra, conducted by Mr. Schiever, at Birkenhead, and half-a-dozen or more less important instrumental organisations are to be found in the city and suburbs.

During the past month Mr. Paderewski gave a couple of Recitals, the second being evoked by the wonderful reception accorded the pianist at the first, and in the immediate future quite a number of Concerts of the ballad order are announced. So also are a series of Chamber afternoons at the Art Club by the Schiever Quartet, and Subscription Concerts at Bootle, Liscard, West Kirby, and elsewhere.

The annual distribution of certificates, &c., granted at this centre by Trinity College, London, took place on the 24th ult., under the auspices of the Mayor and Mayoress. Mr. J. J. Monk was, as usual, in charge of affairs; and addresses were delivered by Dr. E. H. Turpin and Mr. C. E. Willing.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

SWEET sounds now float around us, and we seem to have plunged into the very heart of the festive season. Our central and suburban choral societies are vigorously setting about their work, and all is bright and promising among those bodies of enthusiastic amateurs upon whose eagerness to become acquainted with all that is new and good our progress so largely depends. At the larger and more expensive ventures the prudence of adhering to well-known and generally popular compositions is weighed, perhaps too cautiously and exclusively; but the societies which consider chiefly the interest and delight of their members, and are not much fettered by pecuniary necessities, can afford to move out of the beaten track and may dare to be so far free as to essay the modest production of works which would, as yet, fail to attract a large general audience. By their efforts the way is being prepared steadily for a wider appreciation of the vast strides which musical knowledge is making amongst us. In due course it will be pleasant to report the manner in which the best of our district choirs and bands beguile the tedious hours of the winter evenings.

Very energetic efforts are being made to revive the glory of the Gentlemen's Concerts, which claim to be the oldest institution of the kind in the North, if not in the whole of England. Many years ago a great mistake was made by a committee utterly incapable of perceiving the signs of the times, and the Concert-hall has ever since been gradually losing its prestige. Steadily the subscription list has diminished, and the capital fund has been drawn upon to support the annual expenditure. The efforts of a more energetic body of directors have failed to re-establish the Society in its old place in the public esteem. But, nothing daunted, they are now exerting themselves in a manner which, at any rate, deserves to be successful. The charming hall, with its admirable saloon and comfortable surroundings, has been decorated with a taste which was very warmly praised at the crowded gathering on the 12th ult., when, with a blending of pleasant music and conversation, the season opened. Some excellent violin playing by a new resident here, Miss Von Zerdahelyi, with Mr. Marmaduke Barton's rendering of Schumann's "Papillons," the sympathetic singing of Purcell's "I attempt from love's sickness to fly," by Miss Frederika B. Taylor, and the exhibition by Mr. Horsfall of a fine bass voice which ought to be cultivated, served to set everybody in good humour and to kindle the warm hope that it is not too late to re-awaken much of the old pride in an institution formerly playing so large a part in Manchester musical life, and which may, perhaps, yet be fated to preserve it during the crisis, which must come sooner or later. And the success of the opening night was carried still farther by the kindness of the Mayoress (Mrs. Mark), who, on the afternoon of the 20th ult., gathered around her at the Town Hall a bevy of ladies who may be supposed to be specially interested in the continuance of assemblies having fully as great social as musical charm.

At St. James's Hall Mr. Barrett has commenced well, providing for his first Concert a strong party, including Messrs. Ysaÿe and Schönberger, with the wonderful boy violinist, Jean Gérardy, and Madame Amy Sherwin and Miss

Girtin Barnard as vocalists. On the 14th ult. Herr Paderewski's playing proved so attractive that he had to return on the 24th and bid farewell to his many admirers at a Concert enlivened and diversified by the charming ballad singing of Madame Clara Samuëll and Mr. Plunket Greene.

At the Free Trade Hall Mr. G. W. Lane commenced, on the 21st ult., a series of Wednesday evening Concerts upon a far higher plan than heretofore; and there is no doubt that he has judiciously chosen a night on which, generally, there are not many musical attractions, and when the half-holiday, now becoming so well established here, leaves a large number of people free to seek relaxation and amusement. Madame Patey made her first appearance in Manchester since her return from the East, and was warmly received.

The Vocal Society, under Dr. Watson, resumed public work on the 14th ult., giving Gade's "Crusaders" and an Anthem by Mr. John Wrigley; and from the notice of our regular artistic treats we may by no means omit Mr. Pyne's excellent Organ Recitals at the Town Hall, nor Mr. Cross's Popular Entertainments at the Association Hall.

But, adding to all this that Master Sharples gave an Organ Recital at St. Peter's Church on the 20th ult., it will be seen that Manchester musicians are not altogether idle, while eagerly awaiting the return of Sir Charles Hallé, and such a performance of the C minor Symphony (I need not say whose) as his band can give us.

Among the flying visits of artists with whose terms ordinary speculators are unable to grapple we welcomed the sisters Ravogli on the 22nd ult. (at the Concert of Messrs. Forsyth), and on the 30th ult., for "auld acquaintance sake," cheered Madame Patti, who was brought by Messrs. Hime and Addison.

For the present a simple record must suffice of the first appearance here of the London Military Band—an event of peculiar interest in this district, where brass and reed bands abound.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Sacred Harmonic Society and Philharmonic Society promise great things to their patrons, and we may look forward to greater excellence in choral work than Nottingham has ever known. The progress in choral singing here is remarkable and is due largely to the efforts of the Conductors of these Societies—Mr. Adcock and Mr. Marshall-Ward. In fact, it is becoming an axiom of concert management in this town that none but the best music, well performed, will draw. May this prove to apply in the case of Mr. Allen's Popular Chamber Concerts, which new venture deserves success. His first Concert was given on the 19th ult., the artists being the Schiever Quartet and Miss Cantelo. Miss Cantelo displayed the highest qualifications in the Schumann Quintet and in the pianoforte part of Beethoven's Violin Sonata in F. Herr Schiever's violin playing is marred by exaggerated expression. The attendance at this Concert was not encouraging. Perhaps the unusually early hour and tempestuous weather may have accounted for this.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

AFTER the stagnation of the summer, the past month has witnessed an active revival in musical matters, and there is every indication of an exceptionally busy winter season. The number of miscellaneous Concerts promised is unusually large, among the most interesting being the Concert parties headed respectively by Madame Patti, Mr. Sarasate, Sir Charles Hallé, and Dr. Joachim. One or two Orchestral Concerts are announced, and Mr. Reynolds's excellent series of Subscription Chamber Concerts will be resumed. The prospectuses of the various local choral and instrumental societies are now issued, and the works to be performed show an increase in number if not in interest. Novelties are, as usual, conspicuous by their absence, the selection committees evidently preferring to rely upon familiar works. The Amateur Musical Society announces Sullivan's "Light

of the World," to be given in December; for the spring Concert a Festival novelty will doubtless be forthcoming. Mr. A. R. Gaul's new Cantata, "The Ten Virgins," is to be introduced to the town by the Heeley Harmonic Society, a suburban association that has done good work in bringing forward new compositions. The same Society also announces Coward's "Story of Bethany." The Musical Union will likewise perform Mr. Coward's work, and at the second Concert Spohr's "Last Judgment" will be rendered. The St. Cecilia Society promises "Israel in Egypt," "Messiah," and "St. Paul." The Choral Union will give a Concert performance of "Gounod's "Faust."

The Collegiate Orchestral Society gave the first Concert of the season on the 26th ult., playing Mozart's Symphony in D major, Overtures to "Fidelio" and "Athalie," and Sullivan's "Henry VIII." music. Mr. S. Suckley conducted, and Miss Maggie Davis was the vocalist.

Mr. E. P. Reynolds's series of Chamber Concerts were inaugurated on the 28th ult., too late for detailed notice in this letter. A Concert of more than ordinary interest took place on the 29th ult., when Messrs. W. H. Peasegood and J. H. Parkes gave their annual Pianoforte and Violin Recital. Mr. Parkes, a talented local violinist, was announced to play, for the first time in Sheffield, Dr. MacKenzie's "Pibroch."

MUSIC AT BERLIN.

(FROM OUR OWN CORRESPONDENT.)

ON Monday, the 19th ult., a regular Patti crowd crushed into the Philharmonic to listen to Madame Sembrich, who is now settled in Berlin, and much adored by the musical public. The occasion was a performance of Schumann's "Das Paradies und die Peri" by the Stern'scher Gesangverein, conducted by Professor Gernsheim. It must not be supposed that Madame Sembrich as the *Peri* in any way recalled the Sembrich we know in England, the brilliant operatic soprano, revelling in the florid passages of *Lucia's* mad scene. The part of the *Peri* is painted by Schumann in quiet, almost sombre, colours, and much of the music would seem better suited to a mezzo than to a genuine soprano; and indeed it was in this portion of her task that Madame Sembrich was perhaps most satisfactory, her lower register proving deliciously full and sweet, as shown in the first solo, "Wie glücklich sie wandeln," and in the slow suave passage, "Ich kenne die Urnen." This was the first time that Madame Sembrich had sung the part, and her every note was followed with critical appreciation by the audience, not a few of whom had ineffaceable memories of Jenny Lind in the same work. Vocally, Madame Sembrich came triumphant through the severe ordeal; but that she altogether succeeded in realising the half-angelic, half-earthly being conceived by Schumann cannot be asserted. Her singing of the lovely slumber song over the bodies of the youth and maiden came very near perfection, while the solo "Sei dies mein Geschenk" (sung together with the spirited chorus "Heilig ist das Blut") showed that her higher notes retain all the power and much of the sweetness of former years. Herr Wulfi, whose beautiful tenor voice has received the advantages of Stockhausen's training, did much with a thankless part, a great deal of which would lie low for a baritone, and Fräulein Asmann and Herr von Milde completed an excellent quartet. The performance, as a whole, was good, though the orchestra was often too loud in accompanying the solos, while the choir made up in intelligence what they lacked in tone.

The month has brought few events of general interest at the Opera House, where Wagner and Mozart have provided by far the greater portion of the musical fare, the performances of "Tristan" and "Tannhäuser" gaining a special interest by the presence of Frau Sucher and Herr Gudehus. "Carmen" has been given for the sake of Frau Ritter-Goetze, of the New York Metropolitan, who made a great success as Merimee's wilful heroine.

The performance of Nessler's "Trompeter von Säckingen," on the 16th ult., gave Herr Rud. Oberhauser the opportunity of taking farewell of his audience in his favourite rôle of *Werner*, which he has sung over a hundred times. Herr Oberhauser, who has been for many years attached to the Berlin Opera, is still in possession of his powers, and will devote himself, for the future, to Concert

A FOUR-PART SONG.

"I heard the bells on Christmas Day
Their old, familiar carols play,
And wild and sweet
The words repeat

Of 'Peace on earth, good-will to men.'"—LONGFELLOW.

Words by S. CHILDS CLARKE,
Vicar of Therveton, Devon.

Composed by ARTHUR HENRY BROWN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Allegro moderato.

SOPRANO. *mf* From out the dim and distant

ALTO. *mf* From out the dim and distant

TENOR. *mf* From out the dim and distant

BASS. *mf* From out the dim and distant

PIANO. *mf* *mf*

past Still handed on from sire to son, Thy charm is destined still to last As potent as when first be -

past Still handed on from sire to son, Thy charm is destined still to last As potent as when first be -

past Still handed on from sire to son, Thy charm is destined still to last As potent as when first be -

past Still handed on from sire to son, Thy charm is destined still to last As potent as when first be -

gun. *mp* Once more we greet thine ad-vent here, Thou brightest day . . of all the

gun. *mp* Once more we greet thine ad-vent here, Thou brightest day . . of all the

gun. *mp* Once more we greet thine ad-vent here, Thou brightest day . . of all the

gun. *mp* Once more we greet thine ad-vent here, Thou brightest day of all the

mf *mp*

year, Once more we greet thine ad-vent here, Thou brightest day, . . thou brightest,

year, Once more we greet thine ad-vent here, . . Thou brightest day, thou brightest,

year, *f* Once more we greet thine advent here, Thou brightest day, thou brightest,

year, *f* Once more we greet thine advent here, Thou brightest day, thou brightest,

f

rall. *a tempo.* *mf*

brightest day of all the year. Un-fail-ing theme of min-strel's

rall. *mf*

brightest day of all the year. Un-fail-ing theme of min-strel's

rall. *mf*

brightest day of all the year. Un-fail-ing theme of min-strel's

rall. *mf*

brightest day of all the year. Un-fail-ing theme of min-strel's

rall. *f a tempo.* *mf*

the
he
he
e

song, And, ev - er 'mid earth's gloom, so bright! A-down the a - ges all a - long En -

song, And, ev - er 'mid earth's gloom, so bright! A-down the a - ges all a - long En -

song, And, ev - er 'mid earth's gloom, so bright! A-down the a - ges all a - long En -

song, And, ev - er 'mid earth's gloom, so bright! A-down the a - ges all a - long En -

circled thou with ha-lo bright! Men greet thee, when thou dost ap - pear, As brightest

circled thou with ha-lo bright! Men greet thee, when thou dost ap - pear, As brightest

circled thou with ha-lo bright! Men greet thee, when thou dost ap - pear, As brightest

circled thou with ha-lo bright! Men greet thee, when thou dost ap - pear, As brightest

day . . of all the year, Men greet thee, when thou dost ap - pear, . . As brightest

day . . of all the year, Men greet thee, when thou dost ap - pear, . . As brightest

day . . of all the year, Men greet thee, when thou dost ap - pear, As brightest

day of all the year, Men greet thee, when thou dost ap - pear, As brightest

(3)

rall. *a tempo.* *mf*

day, . . as brightest, brightest day of all the year. Now fondest

rall. *mf*

day, as brightest, brightest day of all the year. Now fondest

rall. *mf*

day, as brightest, brightest day of all the year. Now fondest

rall. *f a tempo.* *mf*

day, as brightest, brightest day of all the year. Now fondest

mem'ries cluster round Our hearths and homes, for there are met, As tho' it were on hallow'd ground, The

mem'ries cluster round Our hearths and homes, for there are met, As tho' it were on hallow'd ground, The

mem'ries cluster round Our hearths and homes, for there are met, As tho' it were on hallow'd ground, The

mem'ries cluster round Our hearths and homes, for there are met, As tho' it were on hallow'd ground, The

mp

dreams of childhood ling'ring yet. To young and old is ev-er dear, The brightest

mp

dreams of childhood ling'ring yet. To young and old is ev-er dear, The brightest

mp

dreams of childhood ling'ring yet. To young and old is ev-er dear, The brightest

mp

dreams of childhood ling'ring yet. To young and old is ev-er dear, The brightest

mf *mp*

(4)

day . . of all the year, To young and old is ev - er dear, The brightest
 day . . of all the year, To young and old is ev - er dear, . . The brightest
 day . . of all the year, To young and old is ev - er dear, The brightest
 day of all the year, To young and old is ev - er dear, The bright-est

f

day, . . the brightest, brightest day of all the year. *rall.* *mf* O day of
 day, the brightest, brightest day of all the year. *rall.* *mf* O day of
 day, the brightest, brightest day of all the year. *rall.* *mf* O day of
 day, the brightest, brightest day of all the year. *rall.* *mf* O day of

rall. *mf*

peace and right good will, O day of joy and guileless mirth, Whose mandate countless hearts o - bey Since
 peace and right good will, O day of joy and guileless mirth, Whose mandate countless hearts o - bey Since
 peace and right good will, O day of joy and guileless mirth, Whose mandate countless hearts o - bey Since
 peace and right good will, O day of joy and guileless mirth, Whose mandate countless hearts o - bey Since

mp
thy glad tidings reach'd this earth. Long may pos - te - ri - ty re - vere Thee—brightest

mp
thy glad tidings reach'd this earth. Long may pos - te - ri - ty re - vere Thee—brightest

mp
thy glad tidings reach'd this earth. Long may pos - te - ri - ty re - vere Thee—brightest

mp
thy glad tidings reach'd this earth. Long may pos - te - ri - ty re - vere Thee—brightest

mf *mp*

day . . of all the year, . . Long may pos - te - ri - ty re - vere Thee—brightest

day . . of all the year, . . Long may pos - te - ri - ty re - vere . . Thee—brightest

day . . of all the year, Long may pos - te - ri - ty revere Thee—brightest

day of all the year, Long may pos - te - ri - ty revere Thee—brightest

f

rall.
day, . . thee—brightest, brightest day of all the year.

rall.
day, thee—brightest, brightest day of all the year.

rall.
day, thee—brightest, brightest day of all the year.

rall.
day, thee—brightest, brightest day of all the year.

rall. *f a tempo.*

(6)

singing. Other repetitions have been "Oberon," "Czar und Zimmermann," "Der Troubadour," and "Ein Maskenball."

A brilliant house, including the Emperor and Empress, testified to the interest which was felt in the production, on the 21st ult., of Mascagni's "Cavalleria Rusticana." The opera is altogether new to Berlin; the honour of its introduction here belongs to Herr Angelo Neumann, who produced it with an excellent *ensemble* at the Lessing Theatre last July. The success which it instantly obtained was quite extraordinary, and since then the famous Intermezzo has been included in every Concert programme in which it could, with any propriety, find a place. Indeed, throughout the length and breadth of Germany the impression produced by Mascagni's picturesque and passionate work has been phenomenal, and signs are not wanting of a partial re-action among the critics against the almost extravagant praise which has been lavished on it. However, last night's performance was but a repetition of the wonted success which attends this work, even to the enforced encoring of the Intermezzo, an indulgence rarely permitted at this Opera House. To speak briefly of the representation, Frau Sucher was excellent as *Santuzza*, Frau Staudigl and Fräulein Rothauser more than efficient as *Lucia* and *Lola*, while the parts of *Turiddu* and *Alfio* were unevenly played by Herren Betz and Sylva. The alternative cast is as follows: *Santuzza*, Frau Pierson; *Lola*, Fräulein Dietrich; *Turiddu*, Herr Rothmühl; *Alfio*, Herr Buls.

Although the concert season proper can scarcely be said to begin till the return of Von Bülow, who resumes his post as Conductor of the Philharmonic Concerts on the 26th inst., there has been no lack of concert music of all kinds. Of first importance for the musical life of Berlin must be reckoned the Popular Concerts by the Philharmonic Orchestra, under Herr Rud. Herfurth. Every Sunday, Tuesday, and Wednesday the fine hall of the Philharmonic is crowded by what is, perhaps, the most extraordinary audience in Europe—men and women of the upper and lower *bourgeois* classes, who buy their tickets at six shillings a dozen, bring their sandwiches with them, call freely for their beer, and yet sit in perfect silence round the innumerable small tables and listen with calm enjoyment to a three or four hours' programme, chiefly of Wagner, Mozart, Haydn, and Beethoven, where any less classical name than Rubinstein rarely finds a place. To take a typical programme, the performance on Wednesday, the 21st ult., began with Mendelssohn's Overture to "Die schöne Melusine"; next came the Charfreitagszauber music from "Parsifal"; then Saint-Saëns's Pianoforte Concerto in G minor, played by Fräulein Eisele, which ended Part 1. Part 2 was devoted to Mozart's "Jupiter" Symphony; while Part 3 opened with the Prelude to "Lohengrin," and ended with Beethoven's March from "The Ruins of Athens," including some pianoforte pieces for Fräulein Eisele by Chopin and Rubinstein. The Tuesday Concerts are, as a rule, more severely classical, while in the Sunday performances, which last from six to ten o'clock, rather more license is allowed.

Dr. Joachim and his colleagues, Herren De Ahna, Wirth, and Hausmann, resumed their famous Quartet evenings on the 14th ult., when Haydn in B flat (Op. 76, No. 4), Mozart in D, and Beethoven in E flat (Op. 127) were given.

Of the innumerable Lieder-Abende and Klavier-Abende, given in the course of the month by soloists talented or otherwise, must be singled out for special mention the two Pianoforte Recitals in the Singakademie of Mdle. Sophie v. Posnansky, of St. Petersburg, an eighteen-year-old pupil of Anton Rubinstein. On her first appearance, on the 15th ult., Mdle. Posnansky achieved a great and deserved success in Chopin's B minor Sonata (Op. 58), pieces by Bach and Scarlatti, and Beethoven's thirty-two Variations in C minor, her performance of the last-mentioned work being particularly fine. The artist met with equal success at her second Concert, when she played Schumann's "Davidsbündler," Bach's Chromatic Fantasia, and Beethoven's Sonata in A (Op. 101). There is little doubt that Mdle. Posnansky's position in the future should be of the very highest. London audiences will before long have a chance of judging of her talent, as Herr Hermann Wolff is arranging for her appearance in town during the next spring season.

MUSIC IN DRESDEN.

(FROM OUR OWN CORRESPONDENT.)

HERR TRENKLER recently performed Beethoven's C minor Symphony at his first Symphony Concert at the Dresden Gewerbehäus. His wise adoption of the old *Allegro tempo*, according to the composer's indication, has been variously criticised. The reviewer of the *Anzeiger* has cited his personal experience of Mendelssohn, Rietz, Gade, and Krebs as followers of the printed text, which sounds somewhat like breaking a fly upon the wheel. Herr Trenkler also adopted the pause for a whole bar which so many have wished to omit. The whole performance would have been well worth a visit, even at London prices; but when it is considered that 7½d. is the entrance money, one is inclined to say they do these things better, as they certainly do them cheaper, in Germany. The Gewerbehäus orchestra consists of fifty performers—ten first violins, six second, and four violas. The strings are (contrary to one's ordinary experience of Saxon bands) the most praiseworthy portion of the whole, the brass is worthily represented, and the wood is the weakest; an admirable harp-player (this year of the masculine gender) completes an artistic *ensemble*. Besides such numbers as Mendelssohn's "Meerestille" and the "Zauberflöte" Overture, novelties have been given with unusual profusion. The attention of English Concert-directors may be drawn to "Rhine Pictures," a new Suite by Schumacher, which was finely given by Herr Trenkler's band, and is well spoken of by the critics, at all events, as far as the first three numbers (comprising an effective Serenade) are concerned. The last number, described as representing a feast of rustics, is common and unworthy of the earlier ones. No excerpts from "Ivanhoe" have yet been heard in Dresden, but Herr Trenkler's programmes have comprised two Sketches by one English composer, "Slovanka," a Bluettes for orchestra, and a Scherzetto, both by Edward Cutler. The Dresden press, which is remarkably impartial as regards nationality, speaks of these two little pieces with favour.

The performance of "La Cavalleria" here has probably been one of the best which has yet been given. The influence of Herr Schuch over his orchestra is similar to that of the late Sir Michael Costa or Herr Richter. This is seen emphatically when two conductors succeed one another at the desk, as is often the case here. One fancies oneself in another theatre, so strikingly do new forces start into life when Schuch appears. He spent a considerable time studying the score with the composer in Naples, and therefore it must be assumed that his reading is correct, involving, as it does, the boldest liberties—the fusion of two bars into the time of one, the most sensational transition from one *tempo* to another, &c. Fräulein Malten alternates with Frau Wittich as the representative of the betrayed peasant girl. Neither lady presents a thoroughly complete illusion; the first-named especially, who is this year in splendid voice, was anything but the artless maiden contemplated by the librettist and indicated by the music; the men, however (Herr Anthes as the village *roué* and Herr Scheide-mantel as the postillion), were perfect. Persons seeing the latter artist for the first time would hear with incredulity that he was identified with such heavy parts as the *Duke* in "Lucrezia Borgia" or the gloomy *Holländer*.

MUSIC IN AMERICA.

New York, October 15, 1891.

THE annual Musical Festival of Worcester, Mass., took place during the last week of September, and was, from an artistic as well as from a financial point of view, a great success. The scheme included four large and important choral works and a great number of orchestral works, some entirely new, and some new to the Festival audiences. In fact, it was generally acknowledged that this Festival was musically the most important ever given in Worcester, and the programme was a great credit to the committee which had composed it. Bruch's Cantata "Arminius" was the work performed at the first Concert. It seems to be a great favourite with Worcester audiences, as this was the third time of its appearance at these Festivals. The title part was assigned to a new-comer, Mr. Heinrich Meyn, a young German baritone, who has only recently settled in

this country. He has a sympathetic and sonorous voice, and rendered his part satisfactorily. The greatest enthusiasm of the evening was caused by the re-appearance of Signor Campanini in the tenor part of the Cantata. This was said to be the first time that this popular tenor had sung in the English language on the Concert platform, an accomplishment which he is supposed to have acquired during the past twelve months. Miss Lena Little also filled her part of the *Priestess* most satisfactorily, and the chorus and orchestra did well, under the conductorship of Mr. Zerrahn.

The second Concert was devoted to the performance of six compositions which, all but one, were new to Worcester. Schumann's D minor Symphony, two movements from Tschaiakowsky's Fourth Symphony, Saint-Saëns's Violoncello Concerto (admirably played by Mr. Victor Herbert), and four movements from Grieg's popular "Peer Gynt" music were the principal numbers of the programme. Mrs. Julia L. Wyman and Mrs. S. C. Ford made their re-appearance in some arias and songs.

The third Concert was one of the most interesting of the series, because it comprised the first performance in this country of Dr. J. F. Bridge's dramatic oratorio "The Repentance of Nineveh," and the first appearance, after a long absence, of Madame Nordica. Dr. Bridge's work was very much liked, and proved a genuine success. The solo parts were magnificently presented by Madame Nordica, Mrs. Carl Alves, Mr. Herbert Johnson, and Mr. Carl Duff; and though the chorus was in places rather weak and uncertain, the orchestra helped to make the performance of the work generally satisfactory. The evening began with a fine performance of Gluck's Overture to "Iphigenia," after which Mrs. Carl Alves sang Rubinstein's dramatic scena "Hagar in the desert." The fourth Concert was again made up almost entirely of novelties, the most interesting of which proved to be an Orchestral Suite by MacDowell and a Dramatic Cantata by Victor Herbert called "The Captive." The latter work, though inadequately performed on account of insufficient rehearsals, proved to be a composition of great merit and originality, though the subject of the poem hardly warranted the highly dramatic conception which the composer had put upon it. A Mass, written by G. Arthur Adams, opened the Concert. The fifth Concert, generally alluded to by the audience as the "artists' night," and considered to be the special Concert of the Festival, served principally to re-introduce all the important artists engaged, and also to provide a place for the inevitable Wagner programme. The programme for this Concert was a long and varied one, made up of all kinds of popular arias and virtuoso pieces, but contained no novelties. The last Afternoon Concert was made interesting by the appearance of the celebrated pianist, Mr. Franz Rummel, who gave a splendid performance of Rubinstein's D minor Concerto. The rest of the programme was made up of Dvorák's D minor Symphony, and an Orchestral Rhapsody by Lalo. Handel's "Israel" was performed at the last Concert of the Festival, and gave a dignified ending to a series of interesting Concerts. The performance was spirited in every part, soloists, chorus, and orchestra vying with each other in the excellence of their work, the whole being a great testimonial to the skill and energy of Mr. Carl Zerrahn, who has been Conductor of these Festivals for twenty-five years. The Festival Society and members of the chorus and some others interested in the success of these Festivals had made up for this occasion a purse of \$1,500, which was presented to Mr. Zerrahn by the President of the Society as a well deserved tribute for his untiring efforts and indefatigable labours in the interests of this Society.

A NOTEWORTHY example of the interest and patronage now being bestowed upon music by the London civic authorities was afforded on the 17th ult., when the Lord Mayor and Lady Mayoress, together with the Sheriffs, attended a Students' Concert at the Guildhall School of Music and presented a number of prizes to successful pupils in the Institution. It was further worthy of record that the majority of these gifts emanated either from well-known citizens or from civic bodies. In the performance which preceded the presentation some highly commendable

examples of dawning ability were displayed, notably by Miss Amy Sargent in "Roberto, o tu che adoro," Miss Jessie Hudleston in "Bel raggio," and Mr. Frederick King in a violin solo by Wieniawski. Miss Kate Augusta Davies was an admirable accompanist. Mr. H. Weist Hill, the respected Principal of the School, seems to have fully recovered his health and was enthusiastically applauded on his appearance at the Conductor's desk.

AT a Court of the Worshipful Company of Musicians, held at the Guildhall on the 20th ult., Miss Ethel Sharpe, scholar of the Royal College of Music, was presented with the silver medal of the Company. In the evening the Master (Mr. W. M. Wilkinson), the Wardens (Mr. R. B. Warrick and Professor Bridge), and the Clerk (Mr. John T. Theobald) received a large company to dinner at the Albion, Aldersgate Street. During the evening Miss Sharpe performed Schumann's Nolette in E and Liszt's Concert Study in D flat, and was warmly applauded. Miss Sharpe, who is a native of Dublin, gained an open scholarship at the Royal College of Music for pianoforte playing at the age of sixteen, and has since studied under Mr. Franklin Taylor.

THE first of a course of Sunday afternoon Music Hours was given at St. Andrew's Church, Stockwell, on the 18th ult. The Organist was Mr. Herbert A. Keene (Organist of the Church); the violinist, Mr. Harry Smith; and the vocalists, Master Theodore Monro (soprano), Mr. Kear Colwell (tenor), Mr. Sturley Chutter (bass). The organ solos included "Harvest Festival March" (Hill), Andante in B flat (Hopkins), and Smart's Festive March in D. The violin solo was Beethoven's Romance in F, and the vocal solos were "If with all your hearts" and "Is not His word like a fire" ("Elijah"), and "With verdure clad" ("Creation"). The Music Hours will be continued until the 5th inst.

A CROWDED audience was present at Mr. Percy Notcutt's Concert in St. James's Hall on the 26th ult. The entertainment, however, was of that composite order which demands little or nothing in the way of criticism. A large number of well-known artists took part in the programme, including Miss Macintyre, Miss Meredyth Elliott, and Messrs. McGuckin, Ben Davies, Oswald, Santley, and Clifford Harrison. Master Max Hambourg and Master Jean Gérardy also appeared, and both showed improvement in their respective instruments. A new and rather pretty song, "Love's Omnipresence," by Mr. Oliver Notcutt, was introduced by Miss Macintyre, and met with a favourable reception.

ON the 18th ult. Macfarren's Oratorio "St. John the Baptist" was given at St. John the Evangelist, Waterloo Road, when the solos received effective treatment at the hands of Miss Florence Monk, Miss Mary Tunnicliffe, Mr. Joseph Gostick, and Mr. Frederick Winton, the choruses being contributed by the Oratorio Choir of the Church, under the baton of Mr. S. S. Martyn. Mr. Henry J. B. Dart presided at the organ, and Mr. W. Fraser at the pianoforte. Organ Recitals with popular programmes have been given at this Church on each Monday evening in September and October. They have attracted large audiences and will probably be made a permanent feature. The player has been Mr. Henry J. B. Dart.

THE members of the Musical Guild will give a series of four Concerts of chamber music (the sixth) in the Town Hall, Kensington, in November and December. The programmes of the series will include the following works: Rheinberger's Nonet (strings and wind), Mendelssohn's Octet (strings) in E flat (Op. 20), Brahms's String Quintet in F (Op. 88), Dvorák's Pianoforte Quintet in A major (Op. 81), Schubert's Quintet ("Trout") in A major (Op. 114), Beethoven's String Quartet (Op. 59) in C, Brahms's Pianoforte Quartet in C major (Op. 60), Beethoven's Pianoforte Trio in D major (Op. 70, No. 1), Schumann's Märchenbilder (pianoforte and viola), and others.

MR. FRANK PRIDMORE (by permission of Mr. D'Oyly Carte) gave a very successful Concert on Thursday, the 8th ult., at St. Ann's Hall, Thorburn Square, when he was assisted by Mesdames Phyllis Hope, Agnes Jackson, Annie Smith, Rose Moss; Messrs. Herbert Sims Reeves, Fred. Frampton, J. A. Smith, Wm. Dannel, and the Linden

Glee Club. Mr. Beaufort Mitchell gave a violin solo, and Miss Pridmore was the accompanist and solo pianist. The hall was well filled and the audience appeared to be thoroughly satisfied, greeting nearly every number with much applause.

In connection with the election of Alderman Evans to the Civic Chair, we learn that the Cardiff National Welsh Choir have been engaged to take part in the musical programme at the Guildhall on the 9th inst. The Lord Mayor Elect is a native of the principality, and, as a natural consequence, is interested in "these sweet singers of Wales." The ladies of the choir are attired in the picturesque costume of their native land.

A PIANOFORTE Recital—or, more strictly speaking, Concert—was given by Miss Emily Upton, at the Steinway Hall, on the 26th ult. The young executant displayed proficiency in various minor pieces by Beethoven, Schumann, Mendelssohn, and Schubert, but her programme did not include any works of magnitude. She was assisted by her pupil, Miss Lottie Timmins, in Chopin's Rondo for two pianofortes (Op. 73), and some songs were agreeably rendered by Miss Marion Godfrey.

At a meeting of the Guild of St. John the Baptist, Waltham Abbey, held in the York Hill Schoolroom on the 13th ult., a paper was read on "Singers and Ringers," by Mr. Henry Kiding. A small choir, consisting of ladies and gentlemen of the neighbourhood and boys from St. John's and St. Mary's churches, sang illustrations from Lloyd, Stainer, Mendelssohn, Barnby, &c., under the direction of the Lecturer. The Rev. C. Watson was in the chair.

THE Local Committee of Trinity College, London (Newcastle Centre), has just been re-constituted, and consists of the following gentlemen:—Mr. G. W. Dahyons, South Shields (chairman); Dr. Rea, Mr. W. J. Ions, and Mr. John Nicholson, Newcastle; Mr. L. Winstone, Tynemouth; Mr. R. Seaton, Hexham; Mr. Petrie, Jarrow; and Mr. M. Fairs, South Shields, who has been appointed secretary in succession to Mr. C. F. Lloyd.

GAUL'S "Ruth" was sung at Holy Trinity Church, Upper Tooting, on Sunday afternoon, the 18th ult., with organ and instrumental accompaniment; the choir being augmented by that of St. Paul's Church, Clapham. Messrs. Musgrove Tufnail, C. Dungate, and Masters Barnes and Pye sang the solos; Mr. Geo. Minson presiding at the organ. Mr. Alfred Physick (the Organist of the Church) conducted.

THE West London Choral Association held its annual re-union on the 5th ult., in Exeter Hall. The programme included "By Babylon's Wave" (Gounod), "The spirit of song" (Cowley), and "Forward gaily" (McBurney). Short addresses were given by Mr. A. L. Cowley and Mr. G. J. Chapple. Mr. W. Holmes conducted.

Two Organ Recitals were given at the Congregational Church, Bethnal Green, by Mr. H. W. Dunkley, on September 27 and 28. The vocalist was Miss E. Hopkins, and the programme consisted of selections from Handel, Sullivan, Wallis, Braga, Clark, and Parker.

THE annual banquet of the Church Choir Guild was held at the Holborn Restaurant, on Monday, the 5th ult., the Very Rev. F. Pigou, D.D. (President of the Guild), in the chair.

A PERFORMANCE of Mendelssohn's "Elijah" was given at Christ Church, Lancaster Gate, on the 22nd ult., under the direction of Mr. James Bates (Choirmaster).

MISS MAY WORRELL, daughter of Madame Worrell, has been awarded a violin scholarship at the South London Institute of Music.

REVIEWS.

A Collection of Songs and Madrigals. By English composers of the fifteenth century. [Bernard Quaritch.]

THERE is a growing interest in the labours of English musicians of all times, and the Council of the Plain-song and Medieval Musical Society deserve the thanks of all who love to trace the progress of art by existing monuments.

The handsome volume which contains a few specimens of the musical compositions produced at the end of the fifteenth century, as the first instalment of a series of like works, should command extensive patronage and support. There is an excellent and learned preface, describing the character of the songs inserted in the book, with clear descriptions of the notation, the modes, and other particulars concerning the method of composition prevalent in the far away days when the music was new and had, doubtless, a living influence. The original text, with its antiquated spelling, is given separately, the verses printed with the music have been modernised. How far this is an advantage those may guess to whom the orthography of the fifteenth century is still somewhat puzzling. The music of the songs and madrigals is the work of various composers, some of whom are known to students of musical history. There are six songs—namely: "Kitt hath lost her key," "Alone I live," by Dr. Cooper; "To live alone," by John Cole; "In May, that lusty season," by Thomas Farthing, one of the most beautiful songs in the book; "The nightingale," another graceful ditty; "Though that she cannot redress," and "Ah, the sighs." All these have been provided with accompaniments for the pianoforte by Dr. C. W. Pearce, and he has done his best to reproduce, in a large measure, the harmonies and contrapuntal devices proper to the age in which the songs were written. Once or twice progressions are employed which are modern, and in one case, in the song "Alone I live," he carries his feeling of mediocrity so far as to reproduce consecutive octaves between the extreme parts in the second and third bars on the top of page 4. The effect is distinctly archaic. Besides the songs there are seven madrigals—namely: "Jolly rutterkin," by Wm. Cornish, junior; "Margaret meek," by Browne; "This day day dawns," Anon; "The farther I go," by Wm. Newark; "I love, loved, and loved would be," by Robert Fairfax; "I love, I love, and whom love ye?" by Sir Thomas Phillips, and "If love now reigned" (instrumental), by King Henry VIII. Each of these pieces has been provided with a compressed score, useful for the purpose of study, and there are supplemental pages showing the varieties of prolation and reproducing the style of the original notation. It is to be hoped, for the sake of art, that the series may be continued. The music shows the quaintness of thought of the period, with an element of beauty and fascination which cannot be without attraction and even influence on the minds of those who will study it from the point of view it presents in itself.

Le Wagnerisme hors d'Allemagne. Par Edmond Evenepoel. [Paris: Librairie Fischbacher.]

M. EVENEPOEL is a Wagnerian disciple of the aggressive order, and by no means over-particular as to the severity of his utterances when coming into contact—as he frequently does in the three hundred pages constituting the above volume—with opinions not altogether in sympathy with the creed whereof he is an exponent. After making due allowance, however, for this peculiarity of our author, his series of essays on the progress of appreciation of the Bayreuth master outside Germany (*i.e.*, more particularly in Belgium) will be found very agreeable reading indeed. M. Evenepoel, himself a Belgian, and, we believe, the musical critic of one of the leading journals of that country, is evidently a thorough musician, able to back up his opinions with a sufficient amount of authority, while his style is fluent and not without individuality. The latter, indeed, is brought into relief by the genuine enthusiasm which he brings to bear upon his subject-matter. The following enumeration of some of the heads of chapters will suffice to indicate the contents of the volume—*viz.*, "Richard Wagner à Bruxelles," "Lohengrin," "Tannhäuser," "A Bayreuth," "L'Anneau du Nibelung," "Mort de Richard Wagner," "Les Maîtres Chanteurs de Nuremberg," "La Valkyrie," "En attendant 'Siegfried.'" Amongst the most interesting chapters may be pointed out that on "Die Meistersinger," one of Wagner's masterpieces which has met with a very considerable share of popular favour in Belgium and elsewhere outside Germany, thus furnishing another proof of the accuracy of the seeming paradox that the more truly and representatively national a work of art can claim to be, the more cosmopolitan its appreciation is likely ultimately to prove.

Missa, "O admirabile commercium." By G. P. da Palestrina. [Novello, Ewer and Co.]

THE growing interest taken by the public in the works of Palestrina is a most healthy sign of our musical taste. A few years ago it would have been simply Quixotic to issue an edition even of the famous "*Missa Papæ Marcelli*" at a popular price, and now another has been added to the considerable number of the master's compositions published in Messrs. Novello's series. The newly edited Mass is for five-part chorus; its mode is the seventh, or Mixolydian, and its theme the *canto fermo* of the first Vesper Antiphon for the Feast of the Circumcision. It is presented by the editor, Mr. W. S. Rockstro, whose name is a guarantee for sound scholarship and reverential treatment, in a double transposition—i.e., a whole tone lower than the original key. Marks of expression, and directions as to the slight and gradual alterations of pace which are so essential to the true effect of the Mass when sung, have been added, and it is not necessary to say that their presence will greatly help those who are not versed in the performance of music of this splendid period to appreciate its beauties. According to the tradition of the best interpretations, certain sections have been allotted to solo voices. These are for the most part in the passages in which four parts only are employed, though in the "*Christe eleison*" and the "*Qui tollis*" five soloists are required—soprano, alto, two tenors, and bass. The "*cantus*" part is silent during the "*Crucifixus*," and the "*bassus*" during the "*Benedictus*." This latter section, therefore, has the same beautiful effect as is produced by the same means in the "*Benedictus*" of the "*Missa Papæ Marcelli*," an effect the beauty of which undoubtedly suggested the disposition of the choral parts in the first act of Professor Stanford's "*Eden*." The Mass is carefully and clearly printed; the single misprint that we have observed is not unlikely to mislead, if it be not corrected. In the last bar of page 53 the voice parts are evidently right, and the reiterated note B, in the tenor part of the accompaniment, should be B, C, B. The accompaniment, it should be added, is intended for practice only; even for that purpose it should be used as little as possible, while for performance it is of course out of the question.

Mozart Centenary Selection. [Novello, Ewer and Co.]

ON December 5 will be celebrated—or more properly speaking, solemnly observed—the centenary of the untimely death of Mozart, and we hear of performances being organised in various parts of Europe and America having for their object a tribute of respect to the memory of a composer whom Richard Wagner described as the most perfect musician ever born into the world. On the Continent these centenary performances will be largely if not principally held in opera houses, but with us the concert-room will be more extensively utilised, and the publication of the above-named volume is, therefore, well timed, as its contents offer musical societies, in a cheap and handy form, the material for a complete programme of moderate length. The first part consists, as a matter of course, of the immortal "*Requiem*." A Mozart Centenary Concert without the composer's swan-song would be incomplete indeed. For the selection of a miscellaneous second part there was of course an *embarras de richesses*; but musicians generally will agree that the pieces chosen are, without exception, worthy of their place in the scheme. They commence with the chorus "*Calm is the glassy ocean*," from "*Idomeneo*." This is followed by "*Qui sdegno*," from "*Die Zauberflöte*"; "*Deh vieni*," from "*Le Nozze di Figaro*"; "*the Ave verum*," "*Il mio tesoro*" and "*La ci darem*," from "*Don Giovanni*"; and the Motet from the "*King Thamos*" music, best known as "*Splendete Te, Deus*," but here given with the English words. This admirable volume is certain to be in wide demand.

The Two Advents. A Church Cantata. Words selected and written by the Rev. E. W. Bowling. Composed by George Garrett. [Novello, Ewer and Co.]

ADVENT will soon be with us once more, and new music suitable for that season will of course be in demand. The publication of the present work is therefore timely. The Cantata was composed for the twenty-eighth Festival of St. James's Choir, New York. It is in two brief parts, each

complete in itself, but together occupying no more than forty minutes in performance. The text consists of passages from Scripture interspersed with hymns, but Mr. Bowling calls attention to the fact that the latter are not essential, and suggests that other Advent hymns may be substituted at discretion. Dr. Garrett's music is noteworthy for church-like dignity, mingled with modern feeling and expression. The latter manifests itself in harmony with the words, as, for example, in the melodic and harmonic progressions at the words "*Thou camest down to live on earth and die*." Many other passages equally appropriate and felicitous in effect might be quoted, but it will be sufficient to recommend the Cantata to the notice of choirmasters, from whom it is certain to meet with favour.

Twelve Songs (Loving hearts). By Karel Bendl. [Novello, Ewer and Co.]

THE gipsy songs of this admirable writer have already called attention to one phase of his genius. These twelve songs just issued will serve to display further his powers of invention in a direction more consistent with his own artistic sensibilities. In the "*Zigeuner Lieder*" or gipsy songs, he was more or less bound down by the demands of the style in which he then chose to express his thoughts. In these twelve songs we are brought face to face, as it were, with the individual aspirations of the musician. A freshness of idea and a distinctly novel mode of expression are the marked characteristics of each of the twelve songs in the present collection. The words, selected from the writings of various authors, have all one theme, indicated by the sub-title, and the variety of ideas the poems have called forth will not fail to delight those who look for originality and vigour of purpose in the labours of modern musicians.

St. Barnabas. A Sacred Cantata or Church Oratorio. The words selected from the Scriptures by the Rev. J. Powell Metcalfe. The music composed by Philip Armes. [Novello, Ewer and Co.]

THIS work was first performed at the Festival of North-Eastern Choirs in Durham Cathedral, on July 30 last. The words are intended to suggest the Christian graces illustrated by the life of St. Barnabas. Structurally it is divided into a Prologue and six sections, the latter being headed respectively Communion, Example, Charity, Work, Faith, and Praise, the narrative portions of the text being, of course, taken from the Acts of the Apostles. Those acquainted with the previous compositions of Dr. Armes will readily credit the statement that the music of this Cantata is characterised by ease and elegance of style, together with a plentiful infusion of expressive melody. The choruses are not unduly elaborate, and are therefore within the means of any parish choirs which may feel inclined to take the work in hand for the next festival of the saint whose name it bears.

The Morning, Evening, and Communion Services, set to music in G. By Philip Armes. [Novello, Ewer and Co.]

THE esteemed organist of Durham Cathedral has here provided a Service which cannot fail to be received with much favour. The settings of the morning and evening Canticles have already been favourably noticed, and we have now, therefore, only to speak of the setting of the Communion Office. Dr. Armes writes throughout in a broad, dignified, and church-like manner, limiting himself to the resources which were deemed sufficient by the best English writers of the seventeenth and eighteenth centuries, and making little or no use of sumptuous modern harmonies or elaborate independent accompaniments. It should be mentioned that the setting of the Credo gained one of three prizes offered by the *Musical World* in 1889, sixty-eight competitors entering the lists.

Te Deum and Benedictus in C. By Haydn Keeton, Mus. Doc. [Novello, Ewer and Co.]

THIS setting of the morning Canticles was composed for the re-opening of Peterborough Cathedral, where Dr. Keeton is Organist, in October last year. The general style of the music is appropriately bright and festal, but simplicity

has been studied throughout, the voice parts being choral from beginning to end, while the accompaniment, though it frequently becomes independent, is never elaborate. Save for an occasional faulty accent, as at the commencement of the *Benedictus*, the music is well fitted to the words, though it is for the most part continuous, formal closes and double bars being few and far between.

Concertstück for Organ and Orchestra. By Frank J. Sawyer. [Novello, Ewer and Co.]

DR. SAWYER is not only an ambitious but a very able composer, and this elaborate Concert piece shows his ability in a striking light. It opens with an extended *Lento* in D minor, having the character of an improvisation, and leading to a quicker movement in the major key. This is worked out at great length, and in construction the ordinary laws of form are not strictly observed. But the music does not thereby lack shapeliness and symmetry, and the details show many masterly touches and ample knowledge of effect. In the copy before us the orchestral parts are compressed into short score so that they could be rendered on the pianoforte if necessary.

The Canterbury Voluntaries. For harmonium or American organ. Books 1 and 2. [Phillips and Page.]

THESE are short pieces composed and arranged by a musician whose elegant and facile pen has largely increased the repertory of pleasant music for the reed organ. In the present instance Mr. Elliott has displayed a somewhat superfluous degree of modesty, as only eight out of thirty-one selections are signed by himself. The rest consists of arrangements from Handel, Mendelssohn, Spohr, Schumann, Mozart, and other first-class composers, carefully transcribed and of convenient length to serve as voluntaries. Marks of expression are supplied, but the registering of the stops is left to the taste of the performer.

Original Compositions for the Organ, No. 141.

[Novello, Ewer and Co.]

THIS number contains a "Fantasia Sonata on the ancient melody for 'Dies Irae,'" by B. Luard Selby. It is a somewhat elaborate composition in three movements, worthy of the attention of organists during the coming season of Advent. In the first section the ominous theme, of which Liszt has made such extraordinary use in a series of variations for pianoforte and orchestra, is given out in octaves and answered in full harmony. The next movement, an *Allegretto* in B flat, is entitled "Lachrymosa," and is generally of a softer and more melodious character. In the *Finale* a severer style returns, but with more elaboration than in the first movement. The close is extremely solemn and pathetic.

Technical Study in the Art of Pianoforte Playing. By C. A. Ehrenfechter. [William Reeves.]

THIS is a curiously written work advocating Deppe's principles of technical study. Many of the hints given cannot fail to be of great value to those who desire, as far as it is possible without the watchful aid of a master, to perfect themselves in the art of pianoforte playing upon an advanced scientific plan. At the same time, it could have been wished that the author had adopted a more dignified style of diction when dealing with a subject intended to be instructive, and not have imported illustrations which may amuse because of their humour, but can scarcely be counted as of any value from an educational point of view.

Suite de Pièces in E minor. For Violin and Pianoforte. By Clara Angela Macirone. [Forsyth Brothers.]

AMATEURS and professional players should not neglect the opportunity of making acquaintance with this graceful and effective composition. The Suite commences with an *Allegro risoluto* in E minor, having a fine bold subject admirably treated, and in that form which commended itself to the classic writers of the past. This is followed by a charming and graceful Romance, opening in the same key and ending in the tonic major, while a lively and spirited Tarantelle in E minor and major brings the work to an effective end. The parts for the violin and for the pianoforte are each ably written and the hand of the musician is discernible in every bar.

Bonnie Belle. Madrigal for S.S.A.T.B.B. The words written by S. M. Peck. The music composed by J. Humfrey Anger. [Novello, Ewer and Co.]

THE author of the words has not been altogether so successful in reproducing the spirit of the poetry usually found in connection with the old madrigals as the composer has been in imitating the style of the music. The latter's six-part writing is ingenious and well maintained from first to last, though at times he extends the compass of his voices in the extreme parts beyond those bounds where voices are effective. On the whole, however, his work is praiseworthy and musicianlike, and fully deserved the prize awarded with the medal for 1890 by the Madrigal Society.

Trust in the Lord. Anthem. By Joseph Whitaker. [Novello, Ewer and Co.]

IN this Anthem the composer has for the most part adhered to the traditional style of English service music. The writing is throughout smooth and devoid of sensational devices, though there are some effective points, perhaps the best being the striking transition at the words "For whose findeth Me, findeth life." No solo voices are directly indicated, but apparently the opening section may be sung either as a quartet or a chorus.

Exercises in Harmony and Composition. By Frederick Corder. [Forsyth Brothers.]

THE author states in his preface that the exercises given are intended to supply a want which he has felt during his practice as a teacher. The examples he gives are drawn from all sources—English and foreign—and present a variety which is admirably calculated to impart an extent of knowledge necessary for those who would pursue the subject properly. The book is worthy of a wide circulation.

Sevenfold Amen. By J. W. Elliott.

[Novello, Ewer and Co.]

BERLIOZ cordially disliked "a good, learned Amen," as he terms it in his "Faust"; but his feeling is not shared by English churchmen, and the present example, which for the sake of convenience is printed on a card, is certain to be received with favour, though it may not gain so much popularity as the masterly example of Sir John Stainer. It is written for treble, alto, tenor, and two basses.

Deux Études pour piano, et Exercices préparatoires pour piano. Par J. Philipp.

[Paris: Durdilly et Cie, et J. Hamelle.]

THE attention of teachers and students may be directed to these excellent works. They are well designed, and fully calculated to help the progress of those who desire to achieve good and solid work. The two studies are ingeniously compounded of passages from Weber and Chopin, and the preparatory exercises are clever, original, and interesting.

FOREIGN NOTES.

THE Liszt-Verein of Leipzig proposes to give a series of five Orchestral Concerts at the Albert Hall of that town during the present season, to be conducted alternately by Herren Mottl, of Carlsruhe; Strauss, of Weimar, and Weingartner, of Berlin. Thus with the famous Gewandhaus Concerts, and the annual Academical Concerts, under the direction of Dr. Kretzschmar, there will be no lack of orchestral performances at Leipzig during the coming winter.

Some new works from the pen of Johannes Brahms, composed during the master's recent sojourn at Ischl, are shortly to be published. They are a clarinet trio, a new series of "Gipsy Songs" for four voices, and a number of *Lieder*.

Eight hitherto unpublished songs by Carl Loewe are about to be issued by Messrs. Breitkopf and Härtel, of Leipzig, with a biographical preface from the pen of the composer's daughter, Frau Julie von Bothwell. The songs were written some years previous to the publication (in 1818) of the famous ballads "Der Erlkönig" and "Edward."

and amongst their number is one entitled "Sehnsucht," which has been characterised as a "veritable pearl" by Carl Maria von Weber, who predicted a great artistic future for its composer.

Anton Rubinstein is again credited with having nearly completed a new opera entitled "The Gipsies," the libretto founded upon a romance by Puschkin, while a literary work by the same author on Bach, Beethoven, Handel, and Wagner is said to be under the press.

A very interesting article, containing personal reminiscences of Meyerbeer, appears in a recent number of the *Neue Freie Presse* of Vienna, from the pen of Ludwig August Frankl.

That indefatigable and most successful collector of antique musical instruments, Herr Paul de Witt, of Leipzig, who has already sold two valuable collections to the Berlin Museum, has succeeded in gathering together a fresh collection of two hundred similar instruments, all of them in excellent preservation and fit for use. This is to form part of the forthcoming Vienna Exhibition of musical and dramatic art, on which occasion Herr de Witt proposes to give recitals on some of the instruments, himself playing the Viola da Gamba.

The Vienna Philharmonic Society's Concerts will be resumed on the 8th inst., with a performance of Handel's "Alexander's Feast."

Messrs. Breitkopf and Härtel, of Leipzig, announce the impending publication, for the first time, of Robert Schumann's Symphony in B flat major in its original version, which sufficiently differs from its later elaboration as to render it an altogether independent work. The manuscript is in the possession of Johannes Brahms, and the work was produced under Dr. Wüllner's direction at one of the Gürzenich Concerts at Cologne, in 1889, when it elicited much general interest. Another interesting first publication announced by the above firm is a Valse by Louis Spohr, composed in 1809, but presumably never committed to paper until, many years afterwards, Moritz Hauptmann, who had taken a great fancy to it, noted it down from memory.

The new Municipal Theatre at Zurich was opened on September 30 with the performance of a "Festspiel" written by Herr Carl Spitteler, with incidental music by Capellmeister Rempter. The performance of the play was preceded by Beethoven's Overture "Zur Weihe des Hauses," and a Prologue recited by Herr C. F. Meyer. Wagner's "Lohengrin" was given on the following day, with Herr Lederer in the titular part and Fräulein Prosky in the rôle of Elsa.

Herr Joseph Hellmesberger, the eminent Viennese violinist, celebrated last month the fortieth anniversary of his appointment to the directorship of the Vienna Conservatorium. The veteran artist is sixty-two years of age.

German papers announce the publication of an Overture written by Cherubini for the London Philharmonic Society, and performed here in 1815. The interesting manuscript was recently discovered by Herr Friedrich Grützmacher, of Dresden, and is published by C. F. Kahnt Nachfolger, Leipzig.

Dr. Philipp Spitta, the excellent Bach biographer, has been created a Privy Councillor by the German Emperor.

M. Rebiczek, hitherto the orchestral director of the Imperial Opera at Warsaw, has accepted the conductorship of the Hungarian Opera at Budapest, in succession to Herr Mahler. "Tannhäuser" is to be the first work to be produced under the new Conductor, and in the Hungarian language.

The Meyerbeer Centenary performances at the Munich Hof-Theater comprised the following works of that master—viz., "Jephtha's Gelübde" (first performed 1812), "Teulinde," a mono-drama (1817), "Il Crociato in Egitto" (1826), "Robert le Diable" (1834), "Les Huguenots" (1838), "Le Prophète" (1850), "L'Etoile du Nord" (1856), "Dinorah" (1860), "L'Africaine" (1867), and Michael Beer's drama "Struensee," with his brother's incidental music (1849). All the above works were performed in the German language.

An amateur Orchestral Society has just constituted itself at Leipzig, under the direction of the composer, Herr Ferdinand Thieriot.

Another centenary, that of the birth of the once celebrated

composer, Peter Josef von Lindpaintner, is to be celebrated at Stuttgart next month with a performance of a "Fest-Ouverture," the ballet "Das Schweizerhaus," and an act from the Opera "Lichtenstein." Lindpaintner was born at Coblenz on December 8, 1791, and from 1819 to his death, in 1856, he was the principal Conductor of the Stuttgart Hof-Theater.

The first prize of the Berlin Mendelssohn Fund has been awarded this year to a young lady, Fräulein Felicia Kirchdorffer, a pupil of the Hoch'sche Conservatorium at Frankfurt.

Herr Felix Mottl, the well-known Carlsruhe Capellmeister, has been decorated with the Cross of the Legion of Honour, in acknowledgment of his services in connection with the "Lohengrin" performance at the Paris Opéra.

Conrad Behrens, the well-known bass singer, is still pursuing successfully his operatic career, and appeared last month at the Dresden Hof-Theater in "Die Zauberflöte" and Wagner's "Der fliegende Holländer"; he was well received.

The newly-formed Heckmann Quartet at Bremen gave its first Concert at that town on the 8th ult., with a Beethoven programme, and met with a most enthusiastic reception. The quartet party consists of Herren Heckmann, Wittenburg, Pitzner, and Smith.

Herr August Ludwig, of Berlin, makes an announcement, by circular, that he has "completed" Franz Schubert's "Unfinished" Symphony by adding a *Scherzo* and final movement of his own composition. The work, in this form, is published by Carl Paz, of Berlin.

The statue of Wilhelm Müller, the poet of the "Müller Lieder" and others, set to music by Schubert, was unveiled at his native town of Dessau, on September 30, in the presence of the Duke and Duchess of Anhalt, the poet's son, Professor Max Müller, of Oxford, and others interested in the ceremony.

Under the title of "Krawalleriana Musicana" a parody of Signor Mascagni's successful opera is just now being immensely applauded at the Theatre an der Wien, the musical part of the travesty, from the pen of Herr Mader, more especially being described as very clever.

The well-known baritone of the Dresden Opera, Herr Scheidemantel, has been engaged to sing the part of *Wolfram* at the forthcoming first performance of Wagner's "Tannhäuser" at La Scala, of Milan.

A new opera, "Vindice," by a hitherto almost unknown composer, Signor Masetti, has just been brought out with enormous success at the Brunetti Theatre of Bologna. The Bolognese papers are enthusiastic in their praise of the young Maestro, whom they regard as the rival of Mascagni.

The Pergola Theatre, of Florence, was opened on the 2nd ult., under the new management of Signor Sonzogno, with a performance of Ambroise Thomas's "Hamlet."

Some fanciful performances of Auber's "Fra Diavolo" have recently taken place at the Manzoni Theatre, of Rome, the performers being children, all of them under fourteen years of age. Rossini's "Il Barbiere" was likewise to have been performed by the same juvenile executants.

The Concerts of the St. Petersburg Philharmonic Society, formerly under the direction of Anton Rubinstein, will be conducted this season by Herr Leopold Auer, the eminent violin virtuoso.

The Grand Theatre at Warsaw, lately renovated at a cost of 700,000 roubles, has just been opened by a gala performance, including, amongst other operatic fragments, a portion of Boito's "Mefistofele."

Signor Mascagni's new opera on the subject of "L'Ami Fritz" was announced to be brought out on the 31st ult., at the Teatro Costanzi, of Rome. The new score of the composer of "Cavalleria Rusticana" has also been delivered to the authorities of the Berlin Opera, where the work is shortly to be produced, with a German version of the libretto by Herr Max Kalbeck. The music is said to be full of *finesse* and most carefully elaborated. There are only two scenes required in the work, and seven solo performers, four of whom only have important parts.

The Directorship of the Conservatorium at Parma, held successively by Bottesini and Franco Faccio, has now been definitely awarded to Signor Guiseppe Galignani, choir-master of the Cathedral in Milan.

Gluck's "Armida," in the French language, is in course of preparation at the Théâtre de la Monnaie, of Brussels.

A Congress on Church Music will be assembled from the 10th to the 12th inst. at Milan, under the presidency of Signor Gallignano, the musical director of the Cathedral.

A new four-act opera, "Alienor," by the celebrated violin virtuoso and Professor at the Royal Academy of Music at Budapest, Yenő Hubay, is to be first produced at the Royal Opera of Budapest, on the 19th inst. Madame Bianchi is to create the principal part, and the performance is looked forward to with considerable interest in musical circles in the Hungarian capital.

It is stated that the Paris "Lohengrin" performance is to be followed by that of "Tristan and Isolde" at the Grand Opéra, and of "Die Meistersinger" at the Opéra Comique.

A committee has been formed in the Campagna to arrange a fitting celebration of the tercentenary, in 1894, of the death of the illustrious composer named after that place.

M. Paul Frémaux, for some years first violoncellist at the Paris Grand Opéra, has been appointed to the Conductorship of the Concerts of the Association Artistique, at Angers, in the room of M. Gustave Lelong.

The French Government has granted a subvention of 15,000 francs towards the representation of the country at the forthcoming Vienna Musical and Dramatic Art Exhibition.

The first ten performances of "Lohengrin" at the Paris Grand Opéra have realised the sum of 207,000 francs, in round figures, being an average of 20,700 francs for each representation.

M. Massenet is said to be engaged upon a new comic opera, the libretto founded upon Molière's "Amphitruon," from the pen of M. Léonce Détrouat.

Madame Augusta Holmes has completed the score of an opera, entitled "Montagne Noire," to which the lady has also written the libretto. It is probable that the work will be brought out at the Grand Opéra.

CORRESPONDENCE.

A MISSING LUTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some time ago I troubled you with a letter and a query. The letter referred to a very beautiful mother-of-pearl lute purchased in London by Lord Berkeley for his Countess, and very much, though vainly, desired by Queen Elizabeth. The instrument, some time after Lady Berkeley's death, was presented to the Dowager Countess of Derby, and, inasmuch as Queen Elizabeth offered the then large sum of 100 marks for it, I queried whether the precious article was still in existence and, if so, by whom held. No answer came and the matter passed from my mind till, in looking over Fosbrooke's "Extracts from Smyth's Lives of the Berkeley Family," I came upon the following note:—"About the year 1810, this lute was in the possession of the late Mrs. Jordan, the actress, who had bought it at a sale." I have consulted several biographies of Mrs. Jordan without meeting with any reference to the instrument, but there can hardly be a doubt that it was disposed of at the sale of the lady's goods following her melancholy death in France. I now trouble you with a second letter because it is just possible that some one among your readers may possess a catalogue of Mrs. Jordan's sale with menus. of price and purchaser.—Sincerely yours,

JOSEPH BENNETT.

London, October 26.

FIRST PERFORMANCES.—"ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your October number, in the account of the first performance of "Elijah," referring to the recitative composed by Mendelssohn for Handel's Anthem, it says that the audience were quite unaware of what had been done, and no doubt thought that they were listening to the music of Handel. At that time I was one of the chorus,

and remember, as though it were yesterday, Mr. Munden coming to the front and saying that as the new music could not be tried over first, it would be done at sight. There is another thing not generally known: the choruses of "Elijah" were first sung in Stephenson Place, New Street, behind the Attwood statue, in an old chapel there. I don't wish to pull Mr. Attwood down from his pedestal, but I have always thought that Mendelssohn had the greatest right to be there.—I am, yours truly,

Birmingham, October 6, 1891.

G. T. S.

P.S.—I forgot to state that Handel's anthem was "The King shall rejoice," the first and last movements only; not "Zadok, the Priest." I have programme to show this.

G. T. S.

["The King shall rejoice" was performed at the Wednesday morning Concert, after "Elijah." "Zadok, the Priest" (last chorus), was given on Friday morning, as stated in the article. Moscheles (the Conductor of the Festival), and the musical critic of the *Birmingham Journal*, both writing at the time of the event, said that the audience had no knowledge of the circumstance of Mendelssohn's recitative.—Ed. M. T.]

HANDEL'S OPERAS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Being interested in matters musical, I not long since read a small biography of Handel, and was struck with the number of operas—about fifty, I believe—which proceeded from his prolific pen. Would you be so kind as to inform me why these works are never brought before the public? It cannot be because "when ideas failed him he used those of others without the slightest compunction," as says the "Encyclopædia Britannica," for this remark would apply with equal force to the oratorios which are produced triennially at the Crystal Palace—the Handel Festivals.

Nor can the neglect of this part of Handel's music (if it be such) be owing to the fact that such works as "Nero," "Almira," "Florinda," &c., are inferior to the operatic *chef-d'œuvres* of Mozart; for pieces of less merit still are eagerly listened to by lovers of music.

Perhaps there is a good reason why we do not hear any of the said pieces, and this reason I wish to find out.

Yours truly,

W. DIXSON.

[Handel's operas are constructed almost entirely with solo numbers only; concerted movements are rare, and usually only introduced in the *Finale* of the work. The absence of chorus is in striking contrast with his oratorio work, and would sufficiently account for the inadvisability of attempting a revival in these days.—Ed. M. T.]

QUOTATIONS IN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Owing to the frequent occurrence of quotations from other works in modern music, would it not be of great advantage to institute some musical formulae corresponding to the inverted commas which indicate quotations in literature? If you think this suggestion worth ventilating, kindly insert this in your columns.—Faithfully yours,

JOHN MORE SMITON.

12, Victoria Chambers, Dundee,
September 29, 1891.

MUSICAL EXAMINATION IN ELEMENTARY SCHOOLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following question was put by the Government examiner to three classes of boys aged seven to twelve, and, as they failed, the grant was reduced to 6d.:

Reading at sight. A melody was written on the black board in the key of D, changing to G. C was sounded on

the fork, four beats given; the boys ordered to start (without any time to find key-note). They of course began the melody in C.

The fork was again sounded, and they were asked to sing the Minor Chord. No explanation was given or allowed. Silence was the result. I presume the minor scale was intended. I have been singing in choirs and choral societies for forty years, the last twenty acting as choir-trainer (*con amore*); I challenge all the choristers in our Cathedral choirs to pass this examination expected of country school boys on the same line—that is, without preparation or explanation.—Yours faithfully,

ALFRED CLEYBELL,

Member of Committee, Havant National Schools.

[This complaint should be addressed to the Education Department, whose musical advisers would be called upon to investigate the charge. If what is stated is the whole truth regarding the examination, and the school has been plucked because of the failure described, we have no hesitation in saying that such treatment is not justifiable. But without strict investigation we are loth to credit any of H.M. Inspectors with unfairness. We have reason to know that the work of musical inspection is generally carried out with scrupulous fairness, and even leniency, although the examiners are amateurs in music.—ED. M. T.]

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

DIMINISHED SEVENTH.—You cannot do better than purchase Dr. F. J. Sawyer's *Primer on Extemporisation*, published by Novello, Ewer and Co., price 2s.

J. W. H.—We believe Handel's "Droop not, young lover," is not taken from any opera. The English words published are not a translation of the original Italian.

PERPLEXED.—Individual work and training are necessary for voice-development and for sight reading. You might, however, purchase Mann's "Manual of Singing," 1s.; Marchesi's "Exercises for the Development of the Voice," 5s.; Florence Marshall's "Solfege for Class Singing," 4s.; Söder's "Instruction for Choral Societies," 6d.; all published by Novello, Ewer and Co.

TEACHER.—We cannot give any opinion on the subject of your enquiry.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALNWICK, NORTHUMBERLAND.—On Thursday evening, the 1st ult., a successful evening Concert (to raise funds to extinguish the debt on the Wesleyan Church organ) was given in the Corn Exchange by a choir and orchestra of fifty-five performers, under the direction of Mr. A. Moir. The soloists were Misses Blair, Short, Fittis, J. H. Short, and Messrs. A. Moir, G. Bolam, and D. Aitken. Miss Fittis acted as accompanist.

ASHFORD.—An evening Concert was given here on the 1st ult. by the United Choral and Orchestral Societies, numbering 200 executants, when Barnett's *Ancient Mariner* was performed. The solos were taken by Miss S. Pierce, Miss F. Hoskins, Mr. Harper Kearton, and Mr. Dewhurst. The choruses went splendidly, and the band played the accompaniments well, especially in the solos. The second part consisted of songs (all of which were enthusiastically encored) by the above-mentioned vocalists. This, the first appearance of the Choral Society, which was formed in February last, augurs well for its future. Dr. Wilks was the Conductor.

BELGRAVE.—A Concert took place here on the 19th ult. The following ladies and gentlemen appeared: Miss Olga Battaglia, Mrs. F. G. Pierpoint, Messrs. A. Page, J. McRobie, J. S. Waterstone, R. C. Allen, W. E. Bailey, A. P. Handford, and Dewson. The Concert was largely attended.

BURTON-ON-TRENT.—The Sunday School Union gave two very successful Concerts on the 13th and 14th ult. The evenings' programmes consisted of the Cantata *Ruth*, by Gaul, the principals for which were Miss Beatrice Gough, Miss Frances Turner, and Mr. J. H. England, the members of the Union sustaining the choruses. Mr. A. B. Plant was at the organ, and Mr. Frost was the Conductor.

BURY ST. EDMUNDS.—The Harvest Festival Services were held in St. Mary's Church on September 27. The Services were of a particularly bright and festive character. At the Evening Service the Canticles were sung to Langran's Service in E flat. The Anthem, "Ye shall dwell in the land" (Stainer), being well sung. Preceding the Benediction Handel's duet, "O lovely peace," and chorus, "Sing unto God" (*Gudas Macabreus*), were very effectively sung. As a concluding Voluntary a selection from Haydn's *Creation* was finely played by the Organist, Mr. T. B. Richardson.

CAPETOWN.—Handel's *Messiah* was selected for the Oratorio Service, on August 26, in St. George's Cathedral. The performance throughout was a distinct success, chorus and orchestra being at their best and deserving unqualified praise. The principal solo parts were entrusted to Miss Rutherford, Miss Money, Mr. Lane, Mr. Gert, and Mr. Norman, and the choruses produced their wonted effect. Mr. Barrett Dowling presided at the organ. The popularity of the Oratorio Services in the Cathedral is evidenced by the fact that, although admission was only granted on presentation of a programme which cost a shilling, there was not a vacant seat in the building. This is the seventh Oratorio Service given by the St. George's choir within the last two years.

CHELTEMHAM.—The opening *Conversazione* of the season took place at Handel Hall on the 12th ult., when a Lecture was delivered by Dr. E. H. Turpin on the composers of *The Red Cross Knight* (Prout), *Athalie*, *Lordy* (Mendelssohn), and *The Redemption* (Gounod), and at which the medals and prizes for the competitions, of which Sir John Stainer is the adjudicator, were distributed. The lecture was interspersed by selections from the works dealt with. These illustrations were presented by Miss L. Franklin Higgs, Mr. F. Champ, Miss Susan Hartry, Mr. A. Lovell, and Miss Tarrant, and by a competent chorus.

CHERTSEFIELD.—The Harmonic Society gave its first performance of the season on the 13th ult., when Hiller's *Song of Victory* was performed. The soloist was Miss Maggie Davies, whose singing elicited warm approval from the audience. The singing of the chorus showed some very careful preparatory work, and they are to be congratulated upon their success. The excellence of the performance certainly deserved a larger audience. Mr. William Mountney was the leader of the band, and Mr. G. A. Seed was the Conductor. The second part of the programme was a miscellaneous selection, in which Miss Davies and Mr. T. L. Selby took part.

FAKENHAM, NORFOLK.—At the Parish Church, on the 4th ult., the first of a series of short Sunday Organ Recitals was given by Mr. Loraine Holloway, when pieces by Lemmens, Bach, Gounod, Handel, Smart, and Capocci were given.

HALSTAD, ESSEX.—The Harvest Thanksgiving Services were held in Holy Trinity Church on Sunday, September 27, when the Services were fully choral. The Anthem was Tours's "Rejoice in the Lord," and a Recital was given after the Evening Service by Mr. George Slade, who also sang a couple of solos. The numbers were selected from Hancock, Bach, Rheinberger, Lee, Mailly, Mendelssohn, and Salome.

HOVE.—The fifth season of the Brighton Musical Union was inaugurated by a Chamber Concert in the Town Hall on the 14th ult. An interesting programme was carried out by Mr. H. Crapps and Mr. W. Tibbalds (violins), Mr. W. A. Baker (viola), and Miss Winham, Mrs. E. T. Langford Rawley, and Mr. C. E. Gravely (pianoforte). The performance of each piece was prefaced by instructive and interesting remarks by Mr. J. Crapps, the founder of the Union.

KIDDERMINSTER.—A Musical Festival was held at the Parish Church on the 14th ult., the proceeds of which were devoted to a fund for the repair of the organ. The works performed were Mendelssohn's *Hymn of Praise* and *Hear my Prayer*, S. S. Wesley's Anthem "The Wilderness," and a setting of the Hymn, "Abide with me," by Mr. Torrington of Toronto; concluding with the "War March of the Priests" (*Athalie*). The principal vocalists were Mrs. Glover-Eaton, Mr. Cotton, Mr. Charles Hagbro, Mr. Alfred Cotton. The choir of the church, augmented by a considerable number of ladies and gentlemen, formed the chorus, while a string and wind orchestra, with pianoforte and organ, were responsible for the Symphony, March, and the accompaniments. Miss Edith Smith was at the pianoforte; Mr. W. Taylor, Organist; and the Conductor was Mr. H. T. Everist.

LEICESTER.—It is quite possible that a very busy musical season is in store. Our *entrepreneurs* and Societies are engaged in perfecting final arrangements for the forthcoming winter. Our next issue will contain a list of the Musical Society's programme for the season.—Mr. J. Herbert Marshall, our leading *entrepreneur*, is again to the front with a very acceptable and highly interesting prospectus of his four grand Subscription Concerts. Mr. Marshall, in submitting his arrangements for the season, has exercised the greatest care in his selection of artists, embodying his programmes so that they will prove as attractive and as instructive as possible to those interested and engaged in musical culture. The list of artists fully justifies Mr. Marshall in hoping that hearty support will be accorded him, so that his venture promises to be an artistic as well as a financial success. Mr. Marshall's first Concert took place at the Temperance Hall on the 15th ult., with every evidence of success, musically as well as financially. The artists appearing were Madame Valleria, Miss Dews, Mr. Braxton Smith, Signor Foli, Señor Albeniz, Señor Arbos, and Herr David Popper; Musical Director and Conductor, Mr. F. W. Fattis; accompanist, Madame Hast. The other Concerts will be: November 12, Miscellaneous; December 10, Mendelssohn's *St. Paul*; February 25, 1892, Recital of Gounod's *Opera Faust*.—The Amateur Musical and Dramatic Club held its General Meeting on the 5th ult. The next Opera, La

Fille de Madame Angot, will be produced at the Royal Opera House, for one week, in March next. In response to public request, *The Pirates of Penzance* will again be produced on December 21 and 22.—The Orchestral Union will give a Mozart Commemorative Concert on the 5th inst. The programme will contain the Overtures *Zauberflöte* and *Don Giovanni*, the Symphony in D, Piano-forte Concerto in D minor, and several vocal pieces. Mr. H. E. Ellis will conduct.

LONDONDERRY.—The first of Mr. H. B. Phillips's Popular Concerts for the season took place in the Guildhall on the 8th ult. The soloists were Miss Mina Rees, Miss Amy Sargent, Miss Mary Hutton, and Miss Lucie Johnson (who comprise the Queen Vocal Quartet), Mr. Ludwig Mons, Tivadar Nachez, Mr. Howard Talbot, and Mr. Spenser Lorraine. The singing of "The Banks of Allan Water" by the Queen Vocal Quartet was one of the gems of the evening, and the efforts of Mons. Nachez were received with enthusiasm.

LONG MILFORD.—The annual Harvest Thanksgiving Services were held in the Parish Church on the 4th ult. The Te Deum and Jubilate were sung to Smart in F, the Anthem at Morning Service being Barnby's "O Lord, how manifold." At Evening Prayer C. H. Lloyd's Service in F was used to the Magnificat and Nunc dimittis, and Tours's Anthem "While the earth remaineth" was well sung by the choir. Mr. B. H. Hurst, Organist and Choirmaster, presided at the organ.—The first two Organ Recitals of the season were given in the Parish Church on the 8th and 9th ult. by Mr. B. H. Hurst. The programmes comprised selections from the works of Bach, Handel, Beethoven, H. Smart, Spohr, Rossini, Schubert, Adolphe Adam, and Guilmant. The Recitals were well attended, and collections were made in aid of the fund for enlarging and renovating the organ. Miss D. G. da Fontoma contributed some vocal excerpts.

LUTON.—Mr. Fred. Gostelow gave an Organ Recital at the Parish Church on the 5th ult., before a congregation of about 1,500 people. The programme included a new Suite for organ by Oliver King, and a Berceuse, specially written for Mr. Gostelow, by Walter Spinney. Miss N. Mein was the solo vocalist, and the choir of the church (consisting of sixty voices) sang "I will magnify Thee" (Goss).

MERTHY.—On the 9th ult., a presentation, consisting of a cheque for £110 and an illuminated address, was made to Mr. Lawrence, late Organist of St. David's Church, a post which he has held for the past thirty years.

MIDDLEBROUGH.—On September 26 Mr. C. H. Stokes gave a Lecture on "English Music of the Sixteenth Century," preparatory to the Evening Class session. There was a good attendance, and a number of diagrams were employed to explain the forms of canon, fugue, &c., that were then in use. Some well-known pieces were played by way of illustration, and some sixteenth century airs performed to illustrate the characteristics of the period.

NEWPORT, MON.—A Harvest Thanksgiving Service was held, on the 1st and 8th ult., at St. Mark's Mission Church, when the church was prettily decorated. Special Psalms were sung to chants by Macfarren and Crotch respectively; the Magnificat and Nunc dimittis were by Maunders in C; the Anthem, "Praise, O praise our God and King" (Rev. E. V. Hall). The solos were given by Miss Clara Brown, Miss Witta, Mr. Henry Hall, and Mr. John Williams. The choruses were sung by the members of the choir. After the Benediction the Te Deum was sung, and Mr. Matthews, the Organist, played the Halleluiah Chorus as a Voluntary at the conclusion of the Service.

NORTHAMPTON.—An Organ Recital was given on the 22nd ult., in St. Giles's Church, by Mr. B. Jackson, Organist of the People's Palace, London, before a crowded congregation. The programme included works by Bach, Guilmant, Handel, Sterndale Bennett, Klein, and Smart.

RADCLIFFE.—At St. John's Church, on the 10th ult., Weber's *Jubilee* Cantata was given by members of the choir. Master J. Jackson took the soprano solos (assisted in the duet by Master K. Bradbury). Mr. Openshaw the tenor, and Mr. Lord the bass. Mr. F. Koye, Organist and Choirmaster, ably acted as accompanist and Conductor. All the performances were given with great precision and neatness, and the chorus was highly creditable.

READING.—On the 8th ult., under the direction of Mr. Frank Attwells, the Valleria Concert Company gave a Concert in the Town Hall, which was attended by a very large audience. Madame Valleria was absent through illness, her place being filled by Madame Valda. The other artists were Miss Dows and Miss Old, Mr. Draxton Smith, Señor Foli, Señor Alkaniz (piano-forte), Señor Arbos (violin), Herr David Popper (violin-cello), Mr. F. J. Watkins and Herr Roloff (accompanists).

RUSHDEN.—An inaugural meeting of the Choral Society was held on September 21, upon which occasion a presentation was made to Mr. G. Farey, the accompanist. The report for the past year was entirely satisfactory, and in the future the Society hoped to enlarge the field of their efforts. Mr. Skinner will remain the Conductor, and Mr. G. J. Batch, Secretary.

SLEAFORD, LINCOLN SHIRE.—A new organ, built by Messrs. Forster and Andrews, of Hull, for the Parish Church, was opened on September 29, by Dr. Mann, Organist of King's College, Cambridge. The programme consisted of Overture in C, Mendelssohn; Andante (Pastoral Sonata), Beethoven; Anthem, full choir, "O how amiable," Barnby; March in G, Smart; Barcarolle (4th Concerto), Bennett; "O God, have mercy" (St. Paul), Mendelssohn, which was sung by Mr. A. G. Langdon; Fantasia in C, Toms; Andante in E minor, Batiste; "For behold, darkness" (Messiah), Handel, sung by Mr. A. G. Langdon; and Concerto in G minor, Camidge.

SOUTHWOLD.—Mr. C. J. Smith, Organist of St. Mary's, Hornsey Rise, gave two Organ Recitals in the Parish Church on September 24. The programmes included the Prelude and Fugue in C minor (J. S. Bach), Mendelssohn's second Organ Sonata, and pieces by Mozart, Spohr, Reissiger, Rossini, Guilmant, Wely, Batiste, Gounod, Gladstone, Michael Watson, and R. de Villab.

STALYBROOKE.—The Harvest Thanksgiving Services at the Wesleyan Chapel were held on the 11th ult. A Service of Praise was given in the afternoon, consisting of choruses from *Judas Maccabees* (Handel) and the *Troelfth Mass* (Mozart). Solos were sung by Miss Marjorie Eaton—"Pious Orgies" (Handel), "The King of Love" (Gounod); she also gave "On mighty Pens" (Haydn). Again in the evening Miss Eaton sang "How blest is he," from Weber's "Jubilee" Cantata. The Service concluded with "The Better Land."

SWANSCOMBE.—The Harvest Festival at All Saints' Church was held on September 29. The Magnificat and Nunc dimittis were sung to the setting by Newton, and the Service included a Harvest Cantata (D. Barrett). Mr. John Hoyle presided at the organ, and Mr. T. H. Jarvis, Organist of the Church, conducted.

SWANSEA.—A Harvest Festival Service was held at St. James's Church on Thursday, the 1st ult., when the church was tastefully decorated. The Service was choral. Tallis's Responses were sung to Scaton and Chadwick's setting, and the Magnificat and Nunc dimittis were Goss in A. Dr. Heap's fine Anthem "While the earth remaineth" was given by the choir of the church. Dr. Spark's Concertstück for the organ and Bach's Prelude and Fugue in G major were the opening and concluding Voluntaries, and were played by Mr. Arthur Hey.

ULVERSTON.—The Harvest Thanksgiving Services were held in Holy Trinity Church on the 2nd and 4th ult. The Chants employed were Garrett in G, Wesley in G, and Banks in E flat. The Anthem consisted of a selection from Haydn's *Creation*. After the service Mr. Alfred Benton gave a short Organ Recital, selecting his programme from compositions by Krebs, S. S. Wesley, Wagner, E. M. Lott, and Dr. Chipp.

WELLS.—Mr. W. Drayton, Vicar-Choral of Wells Cathedral, gave a Concert on the 8th ult. in the Town Hall. A quartet from Westminster Abbey (Messrs. J. A. Brown, Harper Kearton, E. Dalzell, and Robert Hilton) sang a selection of solos, sacred and secular, as well as some quartets, madrigals, glees, &c. Miss Stella Maris also contributed vocally, and Mr. C. T. Grinfield presided at the piano-forte.

WHITLEY.—The Harvest Festival was held at Christ Church on September 29. The Anthem was "The Lord hath done great things" (Smart). At the conclusion of the service, the Organist, Mr. A. W. Moss, played a movement from Handel's Second Organ Concerto as the voluntary.

WOLVERHAMPTON.—The Committee of the Festival Choral Society announce the twenty-fourth series of Concerts, to commence on the 23rd inst. The list of works to be performed includes Mozart's *Requiem Mass* and Symphony in G minor (in celebration of the centenary of Mozart's death); Smart's dramatic Cantata *The Bride of Dunfermline*; and Mendelssohn's *Elijah*, which will be presented by a band and chorus of 250 performers. There will also be a miscellaneous Concert, with part-songs by the choir. Dr. Swinerton Heap will be the Conductor.

ORGAN APPOINTMENTS.—Mr. John Curran, Organist and Choirmaster to Parish Church, Byfleet, near Weybridge.—Mr. Wm. C. Dyer, Organist and Choir Director to St. Peter's Church, Norbiton, Surrey.—Mr. William R. Hampson, Organist and Choirmaster to The Saviour's Church, Bolton.—Mr. Edmund H. Saulez, Organist and Choirmaster to St. Paul's Church, Cannes, South of France.—Mr. Frank Harold Tenking to Tuckingmill Church, Cornwall.—Mr. F. Hatson Wright, Organist and Choirmaster to St. Peter's Church, Southampton.

DEATHS.

On September 11, at Santa Monica, Cal., of tubercular consumption, ARTHUR EDMONDS CROOK, Mus. Bac., Cantab., aged forty-two years.

On September 29, at Oaklands, Hayward's Heath, HARRY, beloved husband of SARAH TREACHER, and of the firm of H. and C. Treacher, North Street, Brighton, in his sixtieth year.

MR. CHARLES FRY'S RECITALS.—Hampstead Conservatoire.—HAMLET (with new Music by BERTHOLD TOURS), Nov. 7; MERCHANT OF VENICE (SULLIVAN'S MUSIC), Dec. 19; AS YOU LIKE IT (Music by ARNE, BISHOP, TOURS, and H. GADSBY), Jan. 30. Tickets, 5s., 2s. 6d., 1s., at the Hampstead Conservatoire; or, Basil Tree's Ticket Office, St. James's Hall.

MR. CHARLES FRY'S RECITALS.—HAMLET, with new incidental Music by BERTHOLD TOURS, on SATURDAY EVENING, Nov. 7, at the Hampstead Conservatoire. Small Orchestra conducted by the Composer. Vocalist, MRS. HELEN TRUST.

MISS GERTRUDE BRACEY (Soprano)

(Silver Medalist, R.A.M.)

For Oratorios, Concerts, At Homes, and Lessons in Singing and Harmony, address, 4, Colville Mansions, Talbot Road, Bayswater, W.

MISS HONEYBONE (Soprano)

For Oratorios and Concerts, address, 41, Hampden St., Nottingham.

MISS LYDIA SUTTON (Contralto)

(Pupil of Mr. de Solla).

At liberty for Concert, Oratorio, and Church Choir. 15, Ainger Road, Primrose Hill, N.W.

MR. F. HAMLYN CRIMP (Tenor)

For Oratorios, Concerts, &c., The Woodlands, Heathfield Road, Birmingham.

"Redemption," "Sleeping Beauty," "Ancient Mariner," "Alexander's Feast," "Robin Hood," "Hymn of Praise," Mozart's 12th Mass, "Creation," "Messiah," "Jairus' Daughter," "Ten Virgins," "Elijah," and others at shortest notice, or wire.

MR. C. EMLYN JONES (Tenor)

For Concerts, Oratorios, and Opera, address, 37, Camberwell New Road, S.E.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

MOZART.—Selection for Centenary performances. Paper cover, 2s. (For contents, see advertisement, page 648).**PALESTRINA.**—Missa "O Admirabile Commencium." For Five Voices. Edited by W. S. ROOSTRO. Paper cover, 2s. 6d.**DOLMETSCH, ARNOLD.**—Ten Pieces for Violoncello and Pianoforte. (No. 20. Albums for Violoncello and Pianoforte.) 2s. 6d.**GARRETT, GEORGE.**—"The Two Advents." A Church Cantata. Words selected and written by the Rev. E. W. BOWLING. Paper cover, 1s. 6d.**THE BRISTOL TUNE BOOK.** Third Series. Compiled and Edited by FREDERICK MORGAN and H. ELLIOT BUTTON. Small Edition. Limp cloth, 1s. 6d.**ENGLISH CAROLS of the Fifteenth Century.** From a MS. roll in the Library of Trinity College, Cambridge. Cloth, 10s.**ARMES, PHILIP.**—(in G). The Office for the Holy Communion. 1s.**ASHWORTH, JOHN H. E.**—(in D). Venite, Te Deum, and Benedictus, in Chant form. 3d.**CROW, EDWIN J.**—(in D). Magnificat and Nunc dimittis. 6d.**JORDAN, C. WARWICK.**—(in D). Magnificat and Nunc dimittis. 3d.**POWELL, JAMES BADEN.**—Eight Settings of the Te Deum laudamus, to Single Chants. (Welsh Edition.) 4d.**VINCENT, CHARLES.**—(in G). Magnificat and Nunc dimittis (Church Music, No. 2). 3d.**WILKES, CHARLES W.**—Benedicite, omnia Opera. 2d.**CLARE, EDWYN A.**—"We have seen His star in the East." Christmas Anthem. 3d.**ELLIOTT, J. W.**—"Praise the Lord, O my soul." Anthem for Four Voices. (No. 381. Novello's Octavo Anthems.) 3d.**KING, OLIVER.**—"Hallelujah! the light hath shined." Full Anthem for Christmas. (No. 382. Novello's Octavo Anthems.) 3d.**CAMPBELL, COLIN.**—Final Amen. As sung in St. Peter's Cathedral, Adelaide. 1d.**ESMOND, ARTHUR.**—"On a starlight winter evening." Carol for Christmas Eve. 1d.**FULL, T. G.**—"The shepherds in the starlight." Christmas Carol. 2d.**MALLINSON, J. ALBERT.**—Three Original Hymns. Words by HERBERT HARPER. 6d. Words only, 2s. per 100.**MATHERS, PERCY W.**—"Nearer, my God, to Thee." Hymn. 1d.**METCALFE, JOHN A.**—"Onward, Christian Soldiers." Hymn for Festival use. 1d.**SYDENHAM, E. A.**—Three Hymns for Christmas. 3d. Words only, 3s. per 100.**AGUTTER, B.**—"To the Paschal Victim." Sequence (or Anthem) for Easter. For Soprano, Mezzo-Soprano, and Alto Voices, and Organ. Voice parts, 3d.**ALDOUS, J. W.**—"Casabianca." Part-Song. For Four Voices. Words by Mrs. HEMANS. 6d.**BARRETT, WM. ALEX.**—"Heave the anchor." Four-part Song. For Men's Voices. (No. 233. The Orpheus.) 4d.**BRIDGE, J. FREDERICK.**—"The Goslings." Humorous Part-Song. For Men's Voices. (No. 234. The Orpheus.) 4d.**CALDICOTT, ALFRED J.**—"The cab catch." For Four Voices (in Canon). (No. 227. The Orpheus.) 4d.**CUMMINGS, W. H.**—"Oh, the summer night." Prize Glee. For A.T.T.B.B. 6d.**FOSTER, MYLES B.**—"If hope were but a fairy." (No. 279. Novello's Collection of Trios, Quartets, &c., for Female Voices.) 2d.

—"Song should breathe." (No. 282. Novello's Collection of Trios, Quartets, &c., for Female Voices.) 2d.

GOODHART, A. M.—"Wassail." A Part-Song. For Four Voices. The Poetry by P. SHAW JEFFREY. 3d.**HANDEL.**—"As from the pow'r of sacred lays." (No. 765. Novello's Octavo Choruses.) 4d.

DURING THE LAST MONTH—continued.

HATTON, J. L.—"The Hunt is up." Four-part Song. For Men's Voices. (No. 228. The Orpheus.) 4d.**LÜTGEN, B.**—"Land of home." Two-part Song. Words by G. W. SOUTHEY. 2d.**NOVELLO'S COLLECTION of TWO-PART SONGS for FEMALE VOICES.**

No. 4. A wish for the mountains FRANZ ABT 2d.

" 6. Boatman's Song " " 3d.

" 7. Bells at eve " " 3d.

" 10. Like the lark " " 2d.

" 14. On the blue sea CIRO PINCUTI 3d.

" 15. Sabbath Repose FRANZ ABT 2d.

" 17. The wanderer's joy " " 2d.

ADDISON, R. B.—"O rushing wind." Song. The words written by R. S. HICHENS. No. 2, in F. 2s.**HUMFREY, L. R.**—"Lullaby." Song. The words written by E. M. CAMPBELL. 2s.**LEHMANN, CARL.**—Gavotte for the Pianoforte. 1s. 6d.**MÄHLLIG, RICARDO.**—Three Lieder ohne Worte. For the Pianoforte. 2s.**MENDELSSOHN.**—Three Etudes for the Pianoforte. No. 1. 1s. 6d.**PEACE, A. L.**—Sonata da Camera for the Organ. 3s.**NOVELLO'S PUBLICATIONS in the TONIC SOL-FA NOTATION.** Translated by W. G. McNAUGHT.

No. 714. Strike the lyre (S.A.T.B.) T. COOKE 1d.

" 726. To Rome's immortal leader MOZART 1d.

MOZART CENTENARY SELECTION 1s. 4d.

I was glad when they said unto me BENNETT 2d.

If we believe that Jesus died " 1d.

Magnificat and Nunc dimittis in E " 1d.

FULL, T. G.—"In the Field." 2d.

SMIETON, J. M.—"King Arthur." 1s.

ROBERT COCKS & CO.'S
New and Standard Publications.**PIANOFORTE.—A NEW PIANOFORTE METHOD.** By WALTER MACFARREN. In the Press.

With numerous Diagrams and Illustrations, reproduced from photographs specially taken for this work.

Price 3s. net; cloth, 4s. net.

The Pianoforte: Its Origin, Progress, and Construction; with an interesting account of the Virginal, Spinnet, &c.

ED. F. RIMBAULT net 7 6

NEW COMPOSITIONS by GODARD, H. NUYENS, G. PFEIFFER, F. THOMÉ, &c.

List on application.

VIOLIN.—OTTO PEINIGER'S VIOLIN METHOD. In the Press.

A complete Course; concise, lucid, and leading in the most gradual manner from the elementary to the higher forms of Violin Playing. Contains a large number of Original and Selected Pieces for which Separate Parts for both Violin and Pianoforte are included. All the positions are most fully illustrated from original photographs taken expressly for this work. Price 3s. 6d. net; cloth bound, 4s. 6d. net.

W. R. CAVE'S Forty Short and Melodious Exercises, in various Rhythms and Keys. 2s. net. Now ready.**OTTO (J. A.)** Treatise on the Structure and Preservation of the Violin. Valuable information not to be had in any other work at the price. 3s. net.**SPOHR'S** Great Violin School. The Original English and ONLY FOLIO EDITION. Translated by JOHN BRISBOR, and the only one approved by LOUIS SPOHR. Handsomely bound, cloth gilt, 15s. net. Patronised and adopted by the Royal Academy of Music. "I have carefully looked over the English edition of my Violin School published by Robert Cocks and Co., and have no hesitation in recommending it as a faithful translation of the original work."—Louis Spohr.

Note.—In ordering, specify R. C. & Co.'s Edition. THE VIOLIN. Some account of that leading instrument, from the earliest date to the present time. DUNOURE. 5s. net.

NEW COMPOSITIONS by JOHANNES WOLFF, E. SAURET, HAUSER, JACOB, &c. List on application.**VIOLONCELLO.—NEW COMPOSITIONS by LEO STERN, BÜRGER, &c.** List on application.**ORGAN.—HOPKINS and RIMBAULT** on the Organ: its History and Construction .. net £1 1 0

Also in Five Parts, cloth bound, each 5s. net.

Part 1. The History of the Organ. Part 2. The Organ: its structure, &c. Part 3. Tuning, Temperament, and Pitch. Part 4. An account of Foreign Organs, with list of Foreign and equivalent terms. Part 5. An account of British Organs.

ROBERT COCKS & CO'S

NEW AND STANDARD PUBLICATIONS—continued.

- W. T. BEST'S Collection of Handel's Choruses. Oblong folio. Handsomely bound net £1 15 0
- W. T. BEST'S Collection of Organ Compositions, Ancient and Modern. In 24 books, each 1s. net; or, in two volumes, each containing 12 books, oblong folio. Handsomely bound in cloth gilt each net 0 15 0
- W. T. BEST'S Celebrated Modern School for the Organ. Price, complete net 1 1 0
- W. T. BEST'S Celebrated Pedal Exercises for the Organ. Price, complete net 0 5 0

NEW COMPOSITIONS by J. W. ELLIOTT,
A. PAGE, A. REDHEAD, A. W. MARCHANT, &c.
List on application.

CANTATAS FOR FEMALE VOICES.—

- Now ready.
- THE FAIRIES' SPRING. F. H. COWEN net £0 2 6
- THE RHINE LEGEND. A. J. CALDICOTT " 0 2 6
- THE SINGERS FROM THE SEA. A. H. BEHREND " 0 2 6
- PRIZE-DAY. CHARLES MARSHALL " 0 2 6

THEORETICAL, &c.—Elements of the Theory of

- Music. SUTTON net £0 2 0
- Dictionary of Musical Terms. HAMILTON " 0 1 0
- Practical Harmony. ROCKSTRO " 0 2 0
- Two Hundred Questions and Exercises on Davenport's "Elements of Music." WHITTINGHAM net 0 0 6
- Catechism of Counterpoint. ROCKSTRO " 0 2 0
- A History of Music for the Use of Students. ROCKSTRO " 0 2 0

PIANOS.—FULL TRICHORD, IRON-FRAMED,
CHECK ACTION, in Walnut, Rosewood, or Black Cases,
from 25 guineas retail. Illustrated and descriptive price list post-free.
Sole Importers of the "Winkelmann" Pianos.

OLD VIOLINS.—A Choice Selection of Fine Old
Instruments. Descriptive list post-free.
Violin Strings, Fittings, &c., of Best Quality. List post-free.

6, NEW BURLINGTON ST., LONDON, W.

WILL BE PUBLISHED ON MONDAY, NOVEMBER 9.

DEDICATED BY PERMISSION TO

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G., K.T., K.P.

THE MUSIC

MUSICAL INSTRUMENTS

OF

SOUTHERN INDIA AND THE DECCAN

BY

C. R. DAY

CAPTAIN, OXFORDSHIRE LIGHT INFANTRY

WITH AN INTRODUCTION BY A. J. HIPKINS, F.S.A.

The book is illustrated by a series of admirable drawings of Indian Musical Instruments by WILLIAM GIBB. They form seventeen plates, printed in the highest style of chromo-lithography under the direct superintendence of the Artist, and will, the Publishers believe, in themselves fully justify the publication.

THE IMPRESSION IS LIMITED TO

SEVEN HUNDRED COPIES, printed on finest Plate paper, handsomely bound net £3 13 6

FIFTY COPIES, Plates and Letterpress entirely printed on finest Japanese paper " 7 7 0

The Publishers undertake not to print further copies nor publish any smaller edition, and reserve the right to raise the price after a certain number have been sold.

LONDON & NEW YORK: NOVELLO, EWER & CO., AND ADAM & CHARLES BLACK, LONDON.

MR.

HENRY BEAUMONT

(TENOR)

WILL SING

November 4, Derby Choral, Gounod's "Faust"; 6, Stockwell; 7, Huddersfield, Ballads; 10, Todmorden Choral, "Maritana"; 12, Rotherham; 14, Bury; 18, Crewe; 19, Dunfermline; 20, Paisley Choral, Handel's Selections; 21, Glasgow, Ballads; 23, Wolverhampton Festival Choral, Mozart's "Requiem" and "Bride of Dunkerron"; 24, Hull Choral, "Maritana"; 25, Doncaster, Ballads; 26, Grantham, Ballads and "Sleeping Queen"; 27, Bradford Choral, "Elijah." December 7, Drogheda; 8, Dundalk; 9, Downpatrick Choral, Miscellaneous; 10, Armagh Choral, "Acis and Galatea"; 11, Downpatrick, Masonic Concert; 12, Dublin, Ballads; 14, Belfast, Ballads; 15, Carlow; 16, Clonmel; 17, Waterford; 18, Cork, Ballads; 19, Dublin, Ballads; 22, Nottingham, Ballads; 23, Ripon Choral, "Elijah."

"In Mr. Beaumont it was soon evident that we had a tenor of the highest order. It is so rare now-a-days to meet with a good tenor, that when one does come across the article the event is apt to make a deep impression, and so it was on this occasion. In fact, it is no exaggeration to say that Mr. Beaumont's singing reminded us of the best days of Sims Reeves. . . . With a voice of marvellous range and flexibility, and with a perfect finish and ease, he fairly held his large audience as with a spell, and as the last rich notes of his voice melted away, the people broke into repeated rounds of applause."—*Journal of British and Foreign Health Resorts*, September, 1891. Concert at Buxton Pavilion.

Mr. Beaumont is now booking dates for the spring and summer. Address, 59, Elgin Crescent, W.

CONTENTS.

	Page
A Richmond Idyll	619
The Great Composers—Wagner	651
Occasional Notes	654
Facts, Rumours, and Remarks	656
William Alexander Barrett	659
Birmingham Festival	660
Royal Italian Opera	661
Italian Opera at the Shaftesbury Theatre	662
Crystal Palace Concerts	663
Mr. Sarasate's Concert	663
Harvest Festival Services	663
Obituary	664
Music in Birmingham	664
" Bradford and District	665
" Bristol	665
" Dublin	666
" Edinburgh and Dundee	666
" Glasgow	666
" Liverpool and District	667
" Manchester	667
" Nottingham	668
" Sheffield	668
" Berlin	668
" Dresden	675
" America	675
Four-Part Song—"The brightest day of all the year."	
Arthur Henry Brown	676
General News (London)	676
Reviews	677
Foreign Notes	679
Correspondence	681
Answers to Correspondents	682
General News (Country)	682
List of Music published during the last Month	684

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

SPECIAL NOTICE.

To insure insertion, Advertisements should reach the Office

NOT LATER THAN THE

TWENTY-THIRD

OF EACH MONTH.

MISS HILDA MEREDITH (Violinist)

(Medalist, R.A.M.) (Pupil of the late M. Sainton).

For Concerts, At Homes, &c., address, 49, Sheen Park, Richmond.

MR. PERCY HUME (Tenor). Oratorios, Concerts, Dinners, &c. "Mr. Percy Hume has a tenor voice of very pure quality."—*Era*. "Mr. Percy Hume acquitted himself admirably."—*City Press*. "A special favourite being Mr. Percy Hume, a melodious tenor."—*Society*. Address, care of Messrs. Monington and Weston, Pianoforte Warehouse, 3, Holborn Viaduct, London, E.C.

MR. SEYMOUR KELLY (Bass), for Oratorios, Concerts, &c., engaged: Oct. 5, 10, 15, 19, 21, 22, 26, 31; Nov. 2, 9, 11, 16, 19, 30; Dec. 1, 13; several dates in latter month and January pending. Address, Cleveclands; or, The Cathedral, Chichester.

MADAME STANTON, A.G.S.M., C.V.T.C.L., Gold Medalist of the Guildhall School of Music, 1891, gives LESSONS in SINGING and VOICE PRODUCTION. For terms, address, 24, St. Dunstan's Road, West Kensington.

WANTED, good AMATEURS (Strings) and VOICES (Ladies), for performance of Haydn's "Creation," at St. Margaret's, Westminster, Friday, December 11. Apply, E. Eugene Trydell, 14, Gateley Road, Stockwell Road, S.W.

CHICHESTER CATHEDRAL.—There will be a VACANCY, at Christmas, for a LAY VICAR (Tenor). Stipend, about £70 a year. Applications to be addressed, by November 14, to the Rev. J. Cavis-Brown, Succentor, Vicars' Close, Chichester.

TWO CHORISTER BOYS WANTED, at Christ-mas. Trained and good voices necessary. Payment according to efficiency. Preference given to Boys in the Crystal Palace district. Apply, by letter only, to C. H. C., East View, Vennor Road, Sydenham.

CHORISTERS.—There will shortly be an ELECTION to CHOIR SCHOLARSHIPS at St. Andrew's, Willesden, for boys with good voices and knowledge of music, of the annual value of £12, £6, and £3 respectively. Application should be made to the Vicar before November 8.

OXFORD.—Christ Church Cathedral.—There is an immediate VACANCY for a PROBATIONER in the Cathedral Choir. Candidates should be under eleven years of age. Apply, Rev. the Headmaster, Cathedral Choir House, Oxford.

WANTED, TENOR VOICES, for the Kilburn Choral Society. Good reading indispensable. Salary, 3s. 6d. each Monday Evening, from 8 to 10 o'clock. Apply, E. E. Douglas-Smith (Conductor), 161, Ledbury Road, Hayswater, W.

TENOR desires APPOINTMENT in Church Choir. Sunday morning or afternoon. Solos or leader. Address, F. H. 53, Sussex Street, Pimlico, S.W.

LEADING BOY (Treble) REQUIRED, for St. Cuthbert's, Earl's Court; non-resident. Apply, stating age and qualifications, to Lt.-Colonel Douglas, 70, Warwick Rd., Earl's Ct., S.W.

BASS REQUIRED, for Holy Trinity Church, Knightsbridge. £12 a year. Letters to Mr. J. M. Ennis, 39, Pentonville Road, N.

ORGANIST and CHOIRMASTER WANTED, for Holloway Congregational Church. Salary, £50. Applications and testimonials to W., Messrs. Novello, Ewer and Co., 80 & 81, Queen Street, E.C.

ORGANIST and CHOIRMASTER (Communicant) of large London Church, just entering thirteenth year of present appointment, will be at liberty (owing to change of residence) to accept similar post at or before Christmas. Very successful in Choir management, especially in training boys. Conductor of Choral Society. Good London district or North or North-West suburb preferred. Would not object to locality within twelve miles from Town. Choral Service. Highest references, including leading Clergy. Address, Baton, Deacon's Advertising Offices, 150, Leadenhall Street, E.C.

PIANOFORTE TUNERS WANTED.—VACANCIES for two good PRACTICAL MEN. State salary required. Enclose photo and references, which must be thoroughly good, to Thompson and Shackell, Limited, Queen's Music Warehouse, Cardiff.

THOROUGH REPAIRER and REGULATOR, able to tune well. Permanency for really steady man. South Coast. Viola, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

YOUNG MAN (27) seeks SITUATION as MANAGER. Tuner (Factory experience). Good quadrille Pianist. Has travelled for London Piano Manufacturers. Knows the market. Trustworthy. Good appearance and address. Musical, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG LADY ASSISTANT REQUIRED, for a Music Warehouse in the Midlands. Must have a good knowledge of the Sheet Music Department and of the general trade. Apply, C. and S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, LADY ASSISTANT in MUSIC WAREHOUSE. Suburbs of London. Full particulars of past experience to Lewynoh, Novello, Ewer and Co., 1, Berners St., W.

FOR SALE, VIOLONCELLO, by BARAK NORMAN. Address, F. Honeywell, The Elms, Kingston-on-Thames.

A GENTLEMAN, leaving for New Zealand, wishes to SELL his UPRIGHT GRAND, by BLUTHNER. Price 45 guineas. Rannmoor, Forest Hill, S.E.

TO CHORAL SOCIETIES.—The following is a List of MUSIC in VOCAL SCORE, to be DISPOSED OF. For particulars apply to H. G. Knight, Hen. Lib., Choral Society, Newbury.—"St. Cecilia" (Handel), "Advent Hymn" (Schumann), "Blessing, Glory" (Bach), "I wrestle and pray" (Bach), "Come, let us be merry," "Why rage fiercely the Heathen," "Hero and Leander" (C. H. Lloyd), "Nenia" (Goetz), "Erl-King's Daughter" (Gadel), "Andromeda" (C. H. Lloyd), "Judas Maccabaeus" (Handel), "New Year's Song" (Schumann), "King Arthur" (Purcell), "Acis and Galatea" (Handel), "To the Sons of Art."

MUSICAL AND VIOLIN WORKS.

(Post-free.)

TECHNICAL STUDY in the ART of PIANOFORTE s.d.	
PLAYING (Deppe's Principles). Numerous illustrations	
by C. A. EHRENFECHESTER	2 6
THE DEPPE FINGER EXERCISES, with Explanatory	
Notes, for rapidly developing an artistic touch. By AMY FAY	1 6
TECHNICS of VIOLIN PLAYING, illustrated (recommended	
highly by Joachim)	2 6
HOW TO PLAY THE FIDDLE. 4th Edition.	1 2
ELEMENTARY MUSIC. 10th Edition. By Dr. WESTBROOK ..	1 0
HILES' CATECHISM of PART-SINGING. 200 pages.	1 0
PIANO TEACHER'S GUIDE. By LOUIS PLAIDY	1 0
HOW TO SING AN ENGLISH BALLAD	0 6
FACTS about FIDDLES: Violins, Old and New	0 6
F. REEVES, Publisher, 17, Grant Road, Croydon.	

MUSICAL WORKS BY

GEO. OAKEY, Mus. Bac.

PUBLISHED BY

J. CURWEN & SONS, 8 & 9, WARWICK LANE, LONDON, E.C.

TEXT-BOOK OF HARMONY.

Fifth Edition. 3s.

TEXT-BOOK OF MUSICAL ELEMENTS.

Second Edition. 1s. 6d.

TEXT-BOOK OF COUNTERPOINT.

Sixth Edition, enlarged. 2s.

FIGURED BASS.

Just published. 1s.

The Author attends Colleges and Schools, and gives lessons by correspondence. Address, Mr. GEO. OAKEY, Mus. Bac., Cantab., Cambridge Villa, Margery Park, Upton, London, E.

WEBSTER'S GROUNDWORK OF MUSIC.

Second Edition.

BOOK I. PRICE 1s. 6d.

"Webster's method of exposition is logical and scientific."—*The Athenæum*, August 16, 1885.

KEY TO THE ABOVE, FOR TEACHERS' USE.

PRICE 1s. 6d.

WEBSTER'S GROUNDWORK OF MUSIC.

Second Edition.

BOOK II. PRICE 1s. 6d.

"A series of examination papers of great value."—*School Board Chronicle*, January, 1888.

WEBSTER'S CHILD'S PRIMER OF THE THEORY OF MUSIC.

PRICE 1s. 6d.

WEBSTER'S MUSIC COPYBOOK.

PRICE 6d.

London: SIMPKIN, MARSHALL, HAMILTON, KENT and Co., Limited.

HARMONY LESSONS (2nd Ed.), for classes or self-tuition. By C. A. TRIW. Used at London Academy of Music. Price 1s. "These Lessons are clear and concise."—*Graphic*.
SCHOTT, 159, Regent Street; or AUTHOR, 57, Addison Mansions, West Kensington.

PRACTICAL HINTS ON BOY CHOIR TRAINING. By G. EDWARD STUBBS, M.A., Organist and Choirmaster of St. James's Church, New York.

A useful treatise on the vocal training of Chorister Boys, embodying the views of standard writers on the voice.

Although strictly scientific the book deals with the subject in a plain and practical way, and will be found of value to all who are entrusted with the training of boys' voices. It is highly endorsed by leading Clergymen and Choirmasters both in England and America. Price 3s. 6d. net.

London and New York: NOVELLO, EWER and Co.

HOW TENORS ARE SPOILT!

See Davidson Palmer's MANUAL OF VOICE-TRAINING.

WHAT IS FALSETTO?

See Davidson Palmer's MANUAL OF VOICE-TRAINING.

THE SECRET OF VOICE-PRODUCTION.

See Davidson Palmer's MANUAL OF VOICE-TRAINING.

Post-free, 2s., of the Author, E. DAVIDSON PALMER, Mus. Bac., Oxon., 2, Highwood Road, Upper Holloway, N.; or of the Publisher, JOSEPH WILLIAMS, 21, Berners Street, W.

SONATA DA CAMERA

FOR THE ORGAN

(ALLEGRO—ROMANZA—ALLEGRO MAESTOSO)

COMPOSED BY

A. L. PEACE, Mus.D., OXON.

Price 3s. net.

London and New York: NOVELLO, EWER and Co.

ORGAN MUSIC FOR CHRISTMAS.

SIX ORGAN PIECES (Book V. of "Collection of Organ Pieces")	W. T. Best	5 d.
POSTLUDE	Dr. Garrett	1 6
OUVERTURE ("The Modern Organist," No. 9)	Léfebvre-Wely	2 6
OFFERTORIUM (Four Organ Pieces, No. 2)	J. Lemmens	2 6
VOLUNTARY	Fred. Ouseley	2 6

London and New York: NOVELLO, EWER and Co.

THE SUNLIGHT OF SONG

A COLLECTION OF SACRED AND MORAL SONGS

With original Music by the most eminent composers, with 46 Illustrations, cloth, gilt, 5s.

London and New York: NOVELLO, EWER and Co.

THE

MINSTER VOLUNTARIES.

PRICE ONE SHILLING. POST-FREE, THIRTEEN STAMPS.

LIST OF CONTENTS.

BOOK I.

ORIGINAL COMPOSITIONS

By GEORGE C. RICHARDSON, F.C.O.

- | | |
|----------------------|------------------------|
| 1. Prelude. | 7. Postlude. |
| 2. Berceuse. | 8. Song without Words. |
| 3. March Triumphant. | 9. Cradle Song. |
| 4. Meditation. | 10. Solemn March. |
| 5. Andante. | 11. Entrée. |
| 6. Minuet. | 12. Sortie. |

BOOK II.

ORIGINAL COMPOSITIONS

By W. J. AGATE.

For twenty years Organist of the old Parish Church of St. Mary, Stoke Newington.

- | | |
|-----------------------------|----------------------------|
| 1. Prelude. | 7. Romanza. |
| 2. Minuet. | 8. Lullaby. |
| 3. March of the Choristers. | 9. Interlude. |
| 4. Elevation. | 10. Andante. |
| 5. Communion. | 11. Barcarolle. |
| 6. Abendlied. | 12. March of the Pilgrims. |

BOOK III.

ORIGINAL COMPOSITIONS

By HENRY T. PRINGUER.

Mus. Doc., Oxon., F.C.O., Organist of St. Mary, Stoke Newington.

- | | |
|-------------------------|--------------------------------|
| 1. Communion. | 7. A Call to Praise. |
| 2. Allegretto Grazioso. | 8. A Call to Prayer. |
| 3. Festal Postlude. | 9. Triumphal March. |
| 4. Canon. | 10. Andantino quasi Pastorale. |
| 5. Barcarolle. | 11. At the Close of Evensong. |
| 6. Intermezzo. | |

To be continued.

London: AGATE and Co., 300, Regent Street, W.

BENEDICITE, OMNIA OPERA. For Advent.

Set to music by C. W. WILKES, Organist and Choirmaster, St. Lawrence, Catford, S.E. Price 2d. "Bright, melodious, and congregational." Specimen copy free from the COMPOSER, "Coomera," Catford Bridge, S.E.

London and New York: NOVELLO, EWER and Co.

NEARER, MY GOD, TO THEE. Hymn. Set to

Music by P. W. MATHERS. Price One Penny. From the COMPOSER, Gt. Budworth, Cheshire; or, from NOVELLO, EWER and Co., 1, Berners Street, W.

Just Published. 8vo, 3d.

STARS OF THE NIGHT

PART-SONG FOR S.A.T.B.

WORDS BY

EDWARD OXENFORD

MUSIC BY

W. W. PEARSON.

London and New York: NOVELLO, EWER and Co.

NOVEMBER NUMBER OF THE

CHURCH MUSICIAN

Contains particulars of Third

PRIZE COMPETITION AND A CHRISTMAS ANTHEM

By G. E. LYLE,

Organist, Sherborne Abbey.

THERE WERE SHEPHERDS.

Price Twopence.

CHURCH MUSICIAN OFFICE, 11, Burleigh Street, Strand, W.C.

COMPOSITIONS BY HAYDN KEETON,

Mus.D., Oxon., Organist of Peterborough Cathedral.

Just Published.

CHANTS, Single, Double, Triple, and Quadruple,
as used in Peterborough Cathedral with the Bishop of Durham's
Paragraph Psalter. Price 6d.

Messrs. HORSFALL and BAILEY, 48, John William St., Huddersfield.

TE DEUM and BENEDICTUS in C	s. d.
BENEDICITE	1 0
MAGNIFICAT and NUNC DIMITTIS in B flat	0 2
ANTHEMS	0 4

THE EYES OF ALL	0 4
FROM THE RISING OF THE SUN	0 4

London and New York: NOVELLO, EWER and Co.

UNTO HIM THAT LOVETH US 0 3
London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

TWO ANTHEMS, by W. H. WILSON.—TEACH
ME THY WAY. "Is a little gem certain to please wherever
it is introduced."—*Musical Times*. O HOW AMIABLE ARE THY
DWELLINGS. Suitable for Dedication Services or General use.
Price Threepence each.

London and New York: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

THE DREAM. Sir PHILIP SIDNEY. S.A.T.B. 3d.
HYMN TO PEACE. Soli, Chorus, and Orchestra 6d.

COMPOSED BY

VYVYAN WALLIS POPHAM.

London and New York: NOVELLO, EWER and Co.

A MORNING AND EVENING SERVICE in A.
By FELIX W. MORLEY, M.A., Mus. Bac., Cantab. Te Deum,
4d.; Benedictus, 3d.; Magnificat and Nunc dimittis, 3d. All solo
passages can be taken by trebles.

London and New York: NOVELLO, EWER and Co.

EVENING AND MORNING ("Comes, at times,
a stillness as of even"). Written by Rev. T. GREGORY SMITH,
composed by Sir HERBERT OAKELEY. As sung before Her Majesty
the Queen, and at the recent Memorial Service, in Westminster
Abbey, for the late Right Hon. W. H. Smith, M.P.; at the unveiling
of the Monument to the late Bishop Parry, in Canterbury Cathedral;
and on many other occasions. Price 6d.

London: FORSYTH BROS., 207, Regent Street, W.

NEW SACRED CANTATA.

FROM CROSS TO CROWN

LIBRETTO COMPILED BY

JOSEPH DESPICHT

MUSIC COMPOSED BY

EDMUND ROGERS.

64 pp., Royal 8vo, 9d. Special terms to Choirs and Schools on
application to

WEST LONDON AUXILIARY SUNDAY SCHOOL UNION,
133, EDGWARE ROAD, HYDE PARK, W.

CHURCH MUSIC

BY

J. H. MAUNDER.

TE DEUM (No. 1) in Free Chant Form, with Kyrie, &c. ..	3d.
TE DEUM (No. 2) in Easy Service Form	3d.
BENEDICITE (No. 1) in A (Three Chant Form)	1½d.
BENEDICITE (No. 2) in G (Minor and Major)	2d.
MAGNIFICAT and NUNC DIMITTIS in C (partly in Unison) ..	3d.

Tonic Sol-fa

CHRISTMAS CAROL, "Once in Bethlehem," 2d.; Tonic Sol-fa 1½d.
Musical Standard, June 6, 1891, says: "Such settings as these cannot
do otherwise than tend to popularise the Church Service."

Musical Times, April 4, 1891, says: "Good without being difficult,
and effective without being undignified."

Musical News, September 4 and 25, 1891, says: "Musically settings,
admirably adapted to meet the requirements of the majority of choirs
and congregations."

"Deserve extensive recognition and use."

London and New York: NOVELLO, EWER and Co.

* * Specimen copies post-free on application to J. H. MAUNDER,
9, CRAIGERNE ROAD, BLACKHEATH, LONDON, S.E.

IMPORTANT

TO VOCALISTS, PUBLIC SPEAKERS, AND
OTHERS.

JONES'

VOICE AND THROAT
LOZENGES

ACT LIKE A CHARM ON THE VOCAL ORGANS AND THROAT

REMOVING ALL

HUSKINESS AND ROUGHNESS OF VOICE.

They are a specific for RELAXED and ULCERATED THROATS.

Numerous Testimonials have been received from
vocalists of repute.

IN BOXES, 7½d., 1s. 1½d., and 2s. 9d. Post-free, for 9d., 1s. 3½d., and 2s.

W. HARRIS JONES,

PHARMACEUTICAL CHEMIST,

4, MACLISE ROAD, LONDON, W.

WHOLESALE: Messrs. SANGER & SONS, Oxford Street.

Ask your chemist to procure you a box.

THE

SONG OF THE REDEEMED

SACRED CANTATA

Composed for, and dedicated to, the Choir of St. James's Church,
Madison Avenue, New York, U.S.A.,

BY

GEORGE B. ARNOLD, Mus. Doc., Oxon.

New York Times:—"The production of the new Cantata at St. James's Church must be regarded as a distinctly important event in church music history in this country. This was the first time that an American Choir has been honoured with a work expressly written for it by a foreign composer of note. It is a work of strong and impressive merit, of chaste style, dignified in construction, and abounding in themes of harmonic beauty. Mr. Stubbs's excellent Choir was never heard to better advantage." *The Churchman*:—"We cannot be too grateful to the authorities of St. James's Church for securing the work of so brilliant a light as Dr. Arnold for America." *American Art Journal*:—"This is a work thoroughly good, and especially strong in the concerted numbers. It does not belong to the category of those who depend upon superficial and melodic prettiness for its success, but is a symmetrically balanced composition from the groundwork up." *The Living Church*:—"We write in the greatest confidence that the Cantata will establish itself firmly in the affections of our leading choirs and choral associations."

Price One Shilling and Sixpence.

London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

THE BIRMINGHAM MUSICAL FESTIVAL.

EDEN

By ROBERT BRIDGES.

An Oratorio, in Three Acts, set to Music by C. VILLIERS STANFORD.
Words only, fcp. 8vo, paper wrapper. 1,015 copies only. 2s. net.

(Large Paper Edition out of print.)

London: GEORGE BELL and SONS, York Street, Covent Garden.

HOW TO LEARN TO PLAY THE PIANO
WELL (5th Ed.): "The Art of Playing at Sight" (5th Ed.):
"Little Difficulties in Playing Explained"; "How to Form and Train
a Choir" (2nd Ed.); "How to Tune your own Piano." 1s. each net.
THOS. SMITH, Music Warehouse, Bury St. Edmunds.

WANTED, BAND PARTS of "MESSIAH,"
cheap. H. H. Baker, Devizes.

CONCERT DIRECTION, DANIEL MAYER,

180, NEW BOND STREET, LONDON, W.

*Sole Representative of Concert Direction, Hermann Wolff, Berlin.*SOLE AGENT FOR

MISS MARGUERITE MACINTYRE

MISS MARIE BREMA

MR. BARTON MCGUCKIN

MR. EUGÈNE OUDIN

MR. PLUNKET GREENE

MR. WILLY HESS

HERR WALDEMAR MEYER

AND

MONS. YSAÏE

MASTER JEAN GÉRARDY AND MR. HUGO BECKER

HERR STAVENHAGEN

HERR SCHÖNBERGER

HERR MAX PAUER

AND

MONS. PADEREWSKI

&c., &c.

*All communications concerning the above artists to be addressed direct to Mr. Daniel Mayer.*COMPLETE LIST OF ARTISTS ON APPLICATION.

LONDON SYMPHONY CONCERTS, St. James's Hall—October 29, November 12, 26, 1891; January 14, February 11, 25, 1892.

MONS. PADEREWSKI'S ENGLISH TOUR—October 13 to November 3, 1891.

" " FAREWELL CONCERT—St. James's Hall, October 27, at 3.

" " AMERICAN TOUR—November 16, 1891, to April 30, 1892.

" " AUSTRALIAN TOUR—July 25, 1892, to November, 1892.

HERR STAVENHAGEN'S ENGLISH TOUR—November 15 to December 20, 1891.

MR. DANIEL MAYER'S TOUR—

MONS. YSAÏE, MASTER JEAN GÉRARDY, HERR SCHÖNBERGER, MISS AMY SHERWIN, MISS GIRTON-BARNARD, AND MR. WADDINGTON COOKE. During October and November, 1891.

MRS. SHAW'S (*la Belle Siffleuse*) TOUR—During September and October, 1891.CHORAL SOCIETIES:—*Mr. Daniel Mayer desires to draw the attention of Secretaries of Societies to the fact that he makes a special feature of providing quartets suitable to the works to be performed.*

DANIEL MAYER,

180, NEW BOND STREET, LONDON, W.

Telegraphic Address—" LISZT, LONDON."

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

DR. ALLISON instructed by Post Candidates who passed the following EXAMINATIONS:—MUS. DOC., OXON., 1880, 1882, 1883, 1890; MUS. D., DUBLIN, 1884, 1887, and 1890; MUS. BAC., DUBLIN, June and December, 1889; Mus. Bac., OXON.; Mus. Bac., Cantab.; 1st Mus. Bac., Durham, 1891; L.Mus., London, 1891; L.R.A.M., 1891; N.S.P.M., A.C.O., F.C.O.; R.A.M. and R.C.M. Senior Local, 1891. FOUR HUNDRED Certificates, "Diplomas," and Degrees have been gained by Dr. Allison's Pupils at Musical Examinations, and they won SIX GOLD MEDALS. Harmony, Counterpoint, Orchestration, and Revision of Compositions, by Post, to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. 68, Nelson Street, Manchester.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., by post. Personal Lessons in Pianoforte or Theory at own or pupil's residence; or at 84, New Bond Street, W. Schools attended. Address, Willersley House, Old Charlton.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 42, Vincent Square, Westminster, S.W.; or, 1, Berners St., W.

MR. FREDERICK W. BUSSEY (pupil of Ebenezer Prout, Esq.) teaches HARMONY and COUNTERPOINT by Correspondence. Glen Cairn, Parkstone, Dorset.

MISS FLORENCE L. FRICKER, A.R.A.M., receives PUPILS for PIANOFORTE, SINGING, VIOLIN, and HARMONY. Lessons given at own or pupil's residence; Schools attended. Miss Fricker accepts engagements for Concerts and at Homes. Address, 43, St. Julian's Road, Kilburn, N.W.

MISS ADA H. GREEN, A.R.C.M., A.C.O., Professor of Pianoforte, Organ, and Harmony, &c., receives pupils at her own residence, or visits them in central districts. Harmony and Counterpoint by correspondence, also special terms for schools. Concerts, at Homes, &c. 16, St. Bartholomew Road, N.

MR. T. HEMMINGS, Mus. Bac., OXON., F.C.O., L.Mus., T.C.L., prepares Candidates for ARTS and MUSICAL EXAMINATIONS by Post. Stoke-on-Trent.

DR. F. J. KARN, Mus. Bac., Cantab.; Mus. Doc., Trinity College, Toronto; L.Mus., T.C.L., gives LESSONS Personally or by post in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, ACOUSTICS, &c.; and prepares for Musical Examinations. Latest successes: FINAL and FIRST MUS. BAC., DURHAM, Sept., 1891; F.C.O., JULY, 1891; L.R.A.M. (Composition), 1891; Prelim. Exam. Mus. Bac., Cambridge, 1890; Intermediate Mus. B., London, 1890; Mus. Doc. and Mus. Bac., Toronto, 1891; Gold Medalist, 1890; L. Mus., T.C.L., 1891 (Intermediate Candidate with highest number of marks, 1888), A.Mus., T.C.L., 1891; A.C.O., 1891; Tonic Sol-fa College Fellowship, 1889; Senior Local, R.A.M. and R.C.M., Theory and Pianoforte; and T.C.L. Senior Honours, A.R.C.M.; Society of Arts, Piano and Honours; L.Mus., London College of Music. Terms very moderate. Address, 70, Park Road, Haverstock Hill, N.W.

DR. ORLANDO A. MANSFIELD, Mus. Doc., T.C.T., F.C.O., L.Mus. T.C.L. and L.C.M., Torquay, PREPARES CANDIDATES, by Correspondence, for all Musical Exams. Over 30 successes annually.

DR. W. JOHN REYNOLDS, D. Mus., Lond., L. Mus., T.C.L., gives CORRESPONDENCE LESSONS in the THEORY OF MUSIC (including Acoustics). 48, Highbury Grove, N.

SYDNEY SHAW (Pupil of Reinecke, Jadassohn, and Liszt) instructs pupils at his or their own residences in Piano, Singing, Harmony, Counterpoint, Canon, Fugue, and Orchestration. Theory taught by post. Compositions revised. 27, Elsham Road, Kensington, W.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, &c., taught personally or by Post. Many successes at College of Organists, and other Examinations. 82, Kossiter Road, Balham, S.W.

DR. TAYLOR, Mus.D., OXON., F.C.O., L.Mus. (Author of "Vocal Score Reading Exercises for F.C.O. Students"), prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., TEACHES HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence. Late passes: Camb. Mus. Bac. Prelim., 1891—First in 1st Class and one in 2nd Class. Ashburn, Derbyshire.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Latest successes—L.R.A.M. and A.C.O., Jan., 1889; 1st Mus. Bac., Cantab., May, 1889; A.C.O., Jan., 1890; Final Mus. Bac., Cantab., May, 1890; Prelim. Mus. Bac. Exam., Durham, 1890. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

MR. OLIVER O. BROOKSBANK, F.C.O., Tonbridge Grammar School, has a VACANCY for an ARTICLED PUPIL. Exceptional educational advantages.

JOHN WARRINER, Mus. B. (Trinity College, Dublin), L. Mus., T.C.L., &c., Organist and Director of the Choir, St. Matthew's, Denmark Hill, PREPARES CANDIDATES most successfully for all MUSICAL EXAMINATIONS and the PROFESSION. Highly gratifying results during past year. De Crespigny Lodge, Denmark Hill, S.E.

TO INTENDING CANDIDATES for MUS. BAC. DEGREE. PREPARATION by Correspondence for MATRICATION, RESPONSES, and other Entrance Examinations at Oxford, Cambridge, London, Durham, and Dublin. Payments may be based on success. Method strictly individual. Single subjects if desired. Address, J. Charleston, B.A., Kenilworth House, Oxford.

MUSICAL PROFESSION.—**MR. W. DE M. SERGISON**, Organist and Director of the Choir of St. Peter's, Eaton Square, S.W., trains Youths as Musicians, especially as CHOIR-TRAINERS and ORGANISTS. Mr. Sergison's course affords advantages not attainable at any London Academies. Many past pupils are now holding Cathedral and important church appointments in England, America, and the Colonies. Applications should be addressed to Mr. Sergison, at the Vestry of the Church.

HENSELT SCHOOL of PIANOFORTE TECHNIQUE.—**MISS BETTINA WALKER**, assisted by MISS FLORENCE ASHE, 33, Upper Gloucester Place, Dorset Square.

VOICES TRAINED (Altos included) and SIGHT-SINGING and the PIANOFORTE taught, by MR. W. A. FROST (Member of the Choir of St. Paul's Cathedral; Professor of the Pianoforte, and Assistant Singing-Master at the Cathedral Choir School). For terms, address, 16, Amwell Street, E.C.

TENORS and VOICE-TRAINING.—**DAVIDSON PALMER'S METHOD** is of the utmost importance to Tenors. For terms, &c., address, E. Davidson Palmer, Mus. Bac., OXON., 2, Highwood Road, Upper Holloway, N. Mr. Palmer will be happy to answer any inquiries about his system of training.

TREBLE LEADER (Boy) WANTED, for St. German's Church, Blackheath. Must have good voice. Duties two rehearsals weekly and two services on Sundays and greater festivals. Salary, £8 to £10, according to ability. Apply, by letter, to E. Catermole, 85, Maryon Road, Old Charlton.

ALTO WANTED, St. Mary Abchurch, Abchurch Lane, Cannon Street. £12. Sunday, 11 and 3; Rehearsal, Thursday, 8. Good reader (alto clef). Apply, November 12, at 8; or, after Morning Service, 8th and 15th.

ST. ANNE'S, Soho.—There are VACANCIES in the Choir of this church for ALTO, TENOR, and BASS VOICES. Apply, by letter, to Mr. E. H. Thorne, 13, Neville Terrace, Onslow Gardens, S.W.; or, at the Church, on Friday evenings, at 9.

WANTED, TENOR, for Aldersgate Church, City. Cathedral Services. Stipend, £10. Application to Mr. G. W. R. Hoare, at the Church, on Thursday between 8 and 9 p.m.

TENOR WANTED, City Church. Two Services Sunday, 11 and 6.30. Practice, Wednesday. Good Friday, twice; Christmas Day, once. Must be a good reader. Apply, by letter, Organist, 26, Haycroft Road, Brixton Hill. Salary, £15 per annum.

BASS VOICE WANTED, at once, for All Souls' Church, Langham Place, W. Salary, £10 per annum. Apply, by letter, Musicus, 11, Upper Berkeley Street, Portman Square, W.

A GOOD BASS WANTED, at St. Peter's, Cranley Gardens, S.W. Stipend, £20 a year. Apply, by letter, to T. Pettit, 75, Mornington Road, N.W.

ST. MATTHEW'S, Petersburg Place, W.—WANTED, BASS. Salary, £10. Powerful voice. Fair reader. Church of England. Apply, Choirmaster, Vestry, Thursday, 8.30 p.m.

WANTED, FOUR SOLOISTS, for "Messiah," on December 23. Orchestral accompaniments. Terms, singly or collectively, to S. K. Campbell, 194, Albert Road, Jarrold-on-Tyne.

VOCALISTS, RECITERS, &c., WANTED, for At Homes and Concerts (5th season). Amateurs prepared and introduced by arrangement. Artists provided. Stamped envelope. Mr. and Mrs. Stanley Mayo, 22, Brunswick Square, S.E.

SOLO BASS desires APPOINTMENT in a London Church. Good reader. Large voice. Gold medalist, L.A.M. Apply to M. D., 9, Burlington Road, W.

ORGANIST WANTED, for short Recitals at Sunday afternoon Free Lectures for the People. Gratuitous services only. Write to Sigma, London Institution, Finsbury Circus, E.C.

WANTED, ORGANIST (January), Country Parish Church; fine 2-manual organ; small salary. Small but good connection, no opposition. Railway facilities. Brass Band beginners. Testimonials, copies only, Vicar, Talgarth, Breconshire, R.S.O.

ORGANIST and CHOIRMASTER WANTED, for Kelvinside Free Church, Glasgow. Must be an accomplished Organist and efficient Choirmaster. Salary, £80. Applications, with testimonials, to be sent on or before November 16 to Alex. F. Morrison, 75, St. George's Place, Glasgow, from whom further information may be obtained.

WANTED, an ORGANIST and CHOIRMASTER for the Parish Church of Ludlow. Four-manual organ, 47 speaking stops. Address, the Rector and Churchwardens.

ORGANIST and CHOIRMASTER WANTED, at Christmas, for St. James's Church, Knatchbull Road, Camberwell. Apply, by letter or otherwise, to Vicar, 21, Holland Road, Brixton, S.W.

ORGANIST and CHOIRMASTER WANTED, for Mare Street Baptist Chapel, Hackney. For particulars, apply by letter, Organist, 191A, Mare Street, Hackney.

CHOIRMASTER and ORGANIST WANTED, for Lansdowne United Presbyterian Church, Glasgow. Salary, £75. Applications, with copies of testimonials, to be sent by letter before November 16, 1891, to Mr. H. Taylor Brown, 28, Hamilton Park Terrace, Glasgow.

WANTED, for South Hackney Parish Church, a Gentleman willing to act as ASSISTANT in return for organ lessons and practice on 3-manual organ. One competent to play a fully choral service if required. Apply, J. W., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST of Church in W.C. district wants PUPIL ASSISTANT, who would sing in Choir. Fine 3-manual Organ. Musical Services. Address, F., Messrs. Novello, Ewer and Co., 80 & 81, Queen Street, E.C.

ORGANIST and CHOIRMASTER (disengaged) desires APPOINTMENT, in or near London. Excellent testimonials. Moderate salary. E., 51, Cumberland Street, Pimlico, S.W.

AN EXPERIENCED ORGANIST, CHOIR- DIRECTOR, CONDUCTOR, &c., holding important post (app. Easter, 1892) at large Parish Church near London (Chor. celeb. Oratorios, Church Cantatas, &c.), wishes to make a change; good organ essential. Daily choral service if required. Highest references. Handel, Blyford House, Hendham Road, Upper Tooting, S.W.

ORGANIST and CHOIRMASTER (B.A., Cantab., 2nd class Prelim. Mus. Bac.) desires APPOINTMENT. Communicant; good references; experienced. Not Gregorian. H., 5, Queen Anne Terrace, Cambridge.

ORGANIST desires APPOINTMENT in Noncon- formist Church. South of London preferred. Excellent testimonials. Moderate salary. A. B., The Vale, Bromley, Kent.

ORGANIST and CHOIRMASTER desires RE- APPOINTMENT. Excellent testimonials. Decani, Shelley's, 8, Gracechurch Street, E.C.

ORGANIST (experienced) would be pleased to DEPUTISE, London or Suburbs. Address, Vera, 72, Wightman Road, Harringay, N.

WANTED, to PURCHASE, good ORGAN AP- POINTMENT and CONNECTION in England, Colonies, or America. Oxford Graduate. Long Cathedral training, highest references. Address, in confidence, Isis, Novello, Ewer and Co., 1, Berners Street, W.

ORGANISTS, CHOIR and MUSIC MASTERS should apply for VACANCIES to the Secretary, Diapason Agency, 55, Chancery Lane, W.C. Choir Boys (Solo and Chorus) supplied.

A GENTLEMAN desires to meet with two or three VIOLINISTS and a CELLO-PLAYER for mutual practice and improvement. Address, D. B., 13, Durham Terrace, Bayswater, W.

A WELL-KNOWN London Professor (Mus. Doc.) has a VACANCY for an ARTICLED PUPIL. Moderate terms. Past pupils occupying good positions. Apply, Mus. Doc., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A YOUNG LADY PIANIST, late Scholar of the Royal College of Music, having just returned from Paris, where she has been studying under M. de Beriot, is open to Engagements for Concerts, At Homes, &c., as Soloist or Accompanist. Good reader. 3, Loris Road, West Kensington Park, W.

WANTED, first-class man as OUTDOOR TUNER. Knowledge of harmoniums and American organs. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO PIANOFORTE TUNERS.—WANTED, a Good TUNER, for a Country House. Must be respectable in conduct and of good address. Preference given to one who can regulate American Organs. Good wages; permanent work. Chord, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, TUNER for Town work. Must have highest credentials. Also, JUNIOR TUNER, for indoor work; splendid opening for young man. Duck, Son and Pinker, Bath.

SITUATION WANTED, as SECOND TUNER. Has had considerable experience at in and outdoor work. Can read at sight. Plays piano and organ. Address, T. L. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ENGAGEMENT as SECOND TUNER RE- QUIRED, by Young Man, where can improve knowledge; Organs and Harmoniums. Can repair. Alpha, 77, Chetwynd Road, N.W.

PIANOFORTE TUNER, understanding reed work and repairs of small goods, fair player, now managing business in Midlands, will be open to permanent ENGAGEMENT in November. Excellent references. A. H. P., 69, Merridale Road, Wolverhampton, Staffordshire.

PIANOFORTE TUNER desires RE-ENGAGE- MENT. Town and Country experience. E. H., 29, Harold Road, Upton Park, Essex.

PIANOFORTE TUNER, firm, steady, and reliable, seeks ENGAGEMENT. References, good; many years' experience; American organs, &c. P. F., Novello, Ewer and Co., 1, Berners St.

PIANOFORTE TUNER (with a knowledge of Harmoniums) desires ENGAGEMENT. Steady and reliable. Tuner, 92, Farringdon Road, E.C.

FIRST-CLASS MUSIC COUNTER ASSISTANT REQUIRED. Young Man thoroughly experienced in Catalogues, and with good credentials as to character and capabilities. Apply to J. T. Paish and Co., Fleet Street, Torquay.

WANTED, a gentlemanly ASSISTANT in a MUSIC and PIANO WAREHOUSE (one who can tune preferred) who can play well. Apply, by letter, stating age, salary, and references, and enclosing photograph, to Charles Auty, 10, Westgate, Dewsbury.

WANTED, first-class REGULATOR and RE- PAIRER. Good wages, comfortable berth. Only competent men need apply. Duck, Son and Pinker, Bath.

WANTED, immediately, an ASSISTANT for SHEET MUSIC and SMALL GOODS DEPARTMENT. Able to keep books, and thoroughly well up in his work. Apply, Newman and Sons, Newport, Mon.

WANTED, Forty Second-hand Copies and Band Parts of Stainer's DAUGHTER OF JAIRUS. W. Beer, Kingsbridge, Devon.

YOUNG LADY seeks daily ENGAGEMENT in MUSIC SHOP or WAREHOUSE. Good pianist and sight reader. A. P., Smyth's Music Depot, 54, London Road, Forest Hill.

COMPANIONSHIP to a MUSICAL LADY, in London, required by a lady (25). Accustomed to good society. Late pupil of Signor Manuel Garcia. T. E., The Library, Broad Street, Oxford.

YOUNG LADY (20), brilliant pianist, good sight reader, and teacher, desires ENGAGEMENT in Pianoforte Saloon. No objection to attending parties, &c., if required. Address, Belmont, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGAN PRACTICE (near City), 1s. per hour, upon a complete instrument—three manuals and independent C.O. pedals, &c., blown by engine. Willis (from Minorities), 45, Leman St., E.

NEW ORGAN STUDIO, with Three-manual PIPE ORGAN blown by water. Terms for Practice, 1s. per hour. At Smyth's Music Depot, 54, London Road, Forest Hill, S.E.

ORGAN PRACTICE.—Three manuals; indepen- dent pedals. Terms, one shilling per hour. Specification post-free. Blennerhasset's Studio, 1A, Vernon Street, King's Cross, W.C.

ORGAN PRACTICE.—Three manuals and pedals. Blown by engine. 1s. per hour; 24, one guinea. Entwistle's Organ Studio, 2, Charles Street, Camberwell New Road.

ORGAN LESSONS and PRACTICE. East End Church. Fine Organ; 3 manuals, 40 stops. Terms, write Y. Y., 13, Sise Lane, E.C.

ORGAN for SALE (new).—A full compass two- manual and pedal organ. "College of Organists rules." Finished immediately to suit any position. Price and particulars, apply, T. and H. W. Hewins, Organ Builders, Stratford-on-Avon.

TWO CHURCH ORGANS for SALE. Bargains. Open Diapason and Bourdon on Pedals, 16 and 17 stops. Excellent tone and in good condition. Ingram, Eden Grove, Holloway, N.

A VERY fine ORGAN, with three manuals and forty stops, will shortly be ready for sale. Full particulars, post-free. W. White, Grantham.

ORGANS for SALE (New and Second-hand). Two manuals. Swiss Cottage Organ Works, Jardin Street, Camberwell, S.E. Tunings in town or country.

TO be SOLD.—Three-manual CHURCH ORGAN, 27 stops; two-manual ditto, 16 stops; two-manual Chamber ditto, 12 stops. Several small one and two-manual, from £20. W. E. Richardson and Sons, Central Organ Works, Hulme, Manchester.

ORGANS for SALE, £28, £30, £45. All warranted perfectly sound. Full particulars of each instrument post-free. W. White, Grantham.

FOR SALE.—Two-manual ORGAN, by GREEN. In excellent condition. 16 speaking stops, 4 couplers. A very powerful instrument. For full particulars, apply to Norman Snow, Sleaford, Lincolnshire.

CHURCH ORGAN for SALE (new). Great; open, 56; stpd. and Clarabella, 56; violin diap., 44; principal, 56; flute, 44; fifteenth, 56; mixture, 112; clarinet, 44; swell, open stpd. bass, 56; Lieblich gedackt, 56; vox angelica, 44; gemshorn, 56; fifteenth, 56; corneopane, 56; hautboy, 44; tremulant; bourdon, 30; great to pedals, swell to pedals, swell to great, swell octave, swell to great sub-octave; three compositions to great, tubular pneumatic to pedals. Pitch pine case. Illuminated front. The above Organ highly approved by Dr. Turpin. W. Samuel, Abbey Works, Montague Road, Dalston.

CHURCH ORGANS (second-hand) for SALE.—Two-manuals, 14 stops. Equal to new. Must be sold, as space is wanted.

Two-manuals, 17 stops. Full compass, manuals and pedals, in excellent order. Price £157.

Full particulars from NORMAN BROS. and BEARD, The Organ Works, Norwich.

TWO-MANUAL and PEDAL AMERICAN ORGANS, at Bargain Prices for Cash. A 250-guinea "Karn," 2 manuals and pedals, 13 sets, for 85 guineas; a 195-guinea "Bell," two manuals and pedals, for 95 guineas; a 100-guinea two-manual American Organ, by Karn, for 50 guineas; a one-manual and pedal ditto, for 21 guineas; a £250 "Cramer" two-manual and pedal organ for £35; a fine £85 two-manual "Alexandre" organ, for 35 guineas; also several large Organs and Harmoniums, 2 manuals, &c., at about one-third the original price. Every instrument guaranteed perfect as new, with warranty. Packing or carriage free. Inspection invited. Messrs. Stagg and Co., 56, Red Lion Street, Holborn.

FOR SALE, small ORGAN, in Mahogany Case. 6 stops, general swell, 14 octaves pedals. For particulars, apply to the Mother Superior, Ascot Priory, Bracknell, Berks.

ORGAN for SALE.—CHAMBER ORGAN, late the property of a Professor of Music, deceased, in a richly carved old oak case, with hydraulic engine, complete. Foot and side-blower. Two manuals; 12 stops; CC to G. Full compass of pedals. Apply to T. C., 51, The Chase, Clapham Common, S.W.

CC ORGAN for SALE, cheap, on Three Years System. 2 manuals, 5 octaves, 2 reeds, pedals 30 notes. Fine quality of tone. Or can be hired. Apply, G. T., 23, Brunswick Street, Poplar, E.

ORGAN, 3-manual, for SALE. A bargain. 37 stops—Perfectly new. Replete with modern improvements, and highly commended by Dr. TURPIN, whose report may be seen. This fine instrument (suitable for large church, concert hall, or other public building) forms one of the assets of the estate of a deceased gentleman which must at once be realized, and will be sold at a moderate price. Particulars of W., 36, Finsbury Circus, E.C.

AMERICAN ORGAN, by MASON and HAMLIN. 12 stops, including Vox Humana, sub-bass, two knee swells, with full organ attachment, octave couplers and pipe top. List price, £50. Suitable for chancel organ or drawing-room. Offered for 30 guineas. South Hants Piano Stores, Havant.

AMERICAN ORGAN, by ESTEV. 12 stops, melodious Vox Humana, sub-bass, knell swells, full organ attachment, octave couplers, &c. List price, £38. Well suited for small church or concert purposes. Offered for 25 guineas. South Hants Piano Stores, Havant.

SECOND-HAND CHURCH ORGAN.—The Organ in St. John's Church, King's Lynn, is to be SOLD, to make room for larger instrument now in course of construction. Apply to the Vicar; or, NORMAN BROS. & BEARD, The Organ Works, Norwich.

LARGE Three-manual ORGAN for SALE; about 45 speaking stops. Apply, in the first instance, to A. Hunter and Son, Organ Builders, High Street, Clapham, S.W.

CHAMBER ORGAN, by BRINDLEY and FOSTER, for SALE. 3 manuals, compass CC to G, 56 notes. Pedals, CC to F, 30 notes. Hydraulic engine for blowing. In splendid condition. Fine instrument for practice or teaching. Price 80 guineas; cost more than double. Apply, Henry Farmer and Co., High Street, Nottingham.

VIOLONCELLO for SALE, enlarged STRADUARIUS. Beautiful tone solo instrument. On view, and particulars to be had, at Messrs. Keith, Prowse and Co., 48, Cheapside.

PEDALIER for SALE. As good as new. Price, £10. NORMAN BROS. & BEARD, The Organ Works, Norwich.

WANTED, FLUTE, CLARINET, HORN, and BASSOON ORCHESTRINAS. Also clean copies of "Ruth" (A. R. Gaul). Address, Geo. W. Macpherson, Sidmouth, Devon.

MUSIC BUSINESS for DISPOSAL in fashionable Inland Watering-place, near Bristol. The premises are of commanding position and appearance; rental, £185 on lease. Stock and fixtures at valuation (about £5,000, or could be reduced). Goodwill, £500. A fine selling, hiring, and tuning connection. Full particulars of this genuine and lucrative concern will be sent to principals (or their Solicitors only). Address, Bath, care of Lewis and Sons, Business Agents and Assessors, Clifton.

ACCURATE METRONOMES, 1s., Post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 17th edition, 6d. each. D. Scholefield, Trinity Street, Huddersfield.

MESSRS. BEARE AND SON,

34, RATHBONE PLACE, LONDON, W.,
Invite an inspection of their unrivalled Collection of

OVER THREE HUNDRED
OLD VIOLINS, TENORS, CELLOS,
AND DOUBLE BASSES.

Sole Wholesale Agents for JAMES TUBBS'S celebrated BOWS.
The only Makers of the

NEW QUEEN'S MODEL
PIANO AND AMERICAN ORGAN CHAIRS

From 25s.

TOY INSTRUMENTS AND MUSIC

For the performance of Toy Symphonies, from 18s. 6d. per set, including Music. Lists sent on application.

HARPS bought, sold, or taken in exchange.

REPAIRS of every kind of Musical Instrument executed promptly by experienced workmen.

NEWLY REVISED AND ILLUSTRATED CATALOGUE FREE.
MERCHANTS, SHIPPERS, AND THE TRADE SUPPLIED.

Mostly without Reserve.—Monthly Sale of Musical Property.—Important to the Trade, Profession, and public in general.—14 and 16, Mortimer Street, Cavendish Square, London, W.

ABOUT 100 PIANOFORTES by Broadwood, Collard, Kirkman, Brinsmead, Erard, Hermann, &c.; Organs and Harmoniums by Estey, Mason and Hamlin, Trayser, Cesarini, Kelly and Co.; Harps by Erard; Pipe Organs, Violins, Small Goods, Sheet Music, Music Stools, &c., together with a quantity of Sundries, being Goods returned from hire. Undeemed Pledges from Pawnbrokers, and Surplus Stocks from Dealers, sent in for positive realisation, which will be Sold by Public Auction, by Messrs. KELLY and CO., at their Mart, as above, on WEDNESDAY, November 4, 1891, commencing at 12 o'clock precisely. Catalogues may be had post-free, and goods viewed the day prior and morning of sale.

VIOLINS AND CELLOS.

COLLIN MEZIN'S (OF PARIS),
GOLD and SILVER MEDALS at the EXHIBITIONS of PARIS, 1878; PARIS, 1879; PARIS, 1889,
ACADEMICAL PALMS (FINE ARTS),
Used by the greatest Artists and considered by Masters the modern Stradivarius.

GEORGE WITHERS AND CO.,
22, LEICESTER SQUARE, W.C.
Sole Agents for United Kingdom.

D'ALMAINE'S

PIANOS AND ORGANS

For quality of tone and workmanship are not to be surpassed.

Write for Professional Price List.

T. D'ALMAINE and Co., 91, Finsbury Pavement, London, E.C.
Established 106 years.

JAMES CONACHER AND SONS,

ORGAN BUILDERS,

BATH BUILDINGS, HUDDERSFIELD.

Gold Medal awarded, Bradford Technical School Exhibition, 1889.

Specifications and Estimates free of charge.

NICHOLSON AND CO.,

ORGAN BUILDERS,

PALACE YARD, WORCESTER.

(ESTABLISHED 1841.)

Specifications and Estimates sent free.

THE OLD FIRM.

P. CONACHER & CO.,

Organ Builders,

SPRINGWOOD WORKS,

HUDDERSFIELD.

TWO GOLD MEDALS.

"TOWER" ORGAN WORKS.—Specifications, Rebuilding, Repairs, Voicing and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. R. Willis (from Minorities), 45, Leman Street, London, E.

Auction Rooms specially for the Sale of Musical Property.

MESSRS. PUTTICK and SIMPSON, Auctioneers,
7, Leicester Square, London, W.C., hold **SPECIAL SALES**
of **MUSICAL INSTRUMENTS** on or about the 20th of every
month. Sales of Musical Libraries, Music Plates, and Copyrights.
Trade Stocks, Manufacturers' Plant, &c., are held as occasion may
require. Valuations for Probate or Legacy Duty, or for Public or
Private Sale. Terms on application.

KELLY and Co., PIANOFORTE, AMERICAN
ORGAN, and HARMONIUM MAKERS (to Her Majesty),
14 and 16, Mortimer Street, London, W.

Kelly and Co.'s Instruments are the only ones of English manufacture that gained any award at the DUBLIN and PARIS EXHIBITIONS; also PRIZE MEDAL, INVENTIONS EXHIBITION, 1885; GOLD MEDAL and DIPLOMA of HONOUR, YORK EXHIBITION, 1889.

A LIBERAL DISCOUNT for SCHOOLS, CHARITABLE INSTITUTIONS, and the PROFESSION.

500 SECOND-HAND PIANOFORTES by the leading Makers, at all times, very cheap. NEW PIANOS (warranted) in elegant Walnut or Rosewood cases, from 19 Guineas.

The Trade, Merchants, and Shippers supplied.

Sole Importers of the celebrated **HERMANN PIANOS**, CHEAPEST and BEST in THE TRADE, as recommended by Signor Tito Mattei, the late Sir Julius Benedict, the Abbé Liszt, and others.

ORGAN PEDALS to PIANOS.—New method of Attachment by TUBULAR PNEUMATIC. This action surpasses all mechanical actions for prompt and Organ-like Touch. It is less expensive, easier to attach, and does not injure the most delicate Pianoforte. Prospectus with full description and price lists, on application to Norman Bros. and Beard, Organ Works, Norwich.

THE KAPS PIANOFORTES

(GRAND AND UPRIGHT)

MANUFACTURED BY ERNEST KAPS, DRESDEN.

By special appointment, Maker to the Royal Court of Saxony.

Medals at all the principal International Exhibitions.

C. E. FLAVELL,

35, MADDOX STREET, HANOVER SQUARE, LONDON, W.

VIOLINS, TENORS, and VIOLONCELLOS,
OLD ITALIAN, of the most eminent makers. The "UNRIVALLED" Italian, real Roman Strings for Violin, Tenor, Violoncello, and Double Bass. MANDOLINES by VINACCIA and other Neapolitan Makers. Plectrums and Strings. The trade supplied. C. Andreoli, 11, Soho Street, Soho Square, W.

HYDRAULIC ENGINES for Organ Blowing.
Blennerhasset's Patent "Perfect" Prize Medal Engines are the best. 18, Vernon Street, King's Cross Road, London, W.C.

IMPORTANT TO MUSICSELLERS.—Having the largest and most varied stock in Europe, orders received in the morning are executed the same day. Terms and Catalogues on application.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED without delay, on exceptionally low terms. Estimates given on receipt of MSS.

London: B. WILLIAMS, 19, Paternoster Row, E.C.

T. R. WILLIS (from Minories, est. 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Strings, Wire, Violins, Concertinas, &c. 45, Leman Street, E.

TO COMPOSERS.—**MARRIOTT & WILLIAMS,** Music Publishers, undertake the Revising, Engraving, and Publishing of Authors' Musical Works in the very best style and at the lowest charge. The finest paper used, and the best workmanship in the trade. Estimates free on receipt of MSS. Composers' Works included in List without extra charge. Private rooms for practice and teaching. Lessons by competent Professors given in every branch of Music, vocal and instrumental. Orders for music received by post (every publishers') despatched same day. Academy House, 295, Oxford Street, London, W.

TO COMPOSERS.—**RIDGEWAY and Co.,** Music Publishers, 10, Argyll Street, London, W., undertake the RE-VISING, PRINTING, and PUBLISHING of Musical Works upon exceptionally low terms. The finest work in the trade. Estimates upon receipt of MSS. IMPORTANT.—Composers' Works included in Catalogue and introduced without extra charge.

CAP BADGES for CHOIR BOYS, &c.; Church Guild Brooches, 3s. 6d., 6s. 6d., and 25s.; the Catholic Church Brooches, 6s. 6d., 25s., and 42s. Catalogues free. J. N. Masters, Jeweller, Rye, Sussex.

50,000 PIANISTS, ORGANISTS, and INSTRUMENTALISTS WANTED, to use "THE PRESTO MUSIC LEAF TURNER." Invaluable to all Instrumentalists. Approved by many eminent musicians. Post-free, 1s.; silver-plated, 1s. 6d. Inventor, Wm. Harmer, Hollington, Hastings.

ON SALE, 12 BOOKS of FULL CONDUCTOR'S SCORES for Brass Band. Sample book on approval. To be sold cheap. Apply to A. Shelmerdine, Stanley Street, Liverpool.

ESTABLISHED 1843.

GEO. ROGERS & SONS' PIANOFORTES.

(Makers to the Emperor of Russia.)

NOBLE IN TONE.

HANDSOME IN APPEARANCE.

UNRIVALLED FOR DURABILITY.

FINEST ENGLISH PIANOFORTES MADE.

PIANOS

FOR INDIA AND THE COLONIES.

ALSO YACHT PIANOS.

GEO. ROGERS & SONS,

60, BERNERS ST., OXFORD ST., LONDON, W.

ORGAN STUDENTS

SHOULD TRY

RUMMENS'

ORGAN

PEDAL ATTACHMENT

FOR

PIANOFORTES

AS ADOPTED BY THE COLLEGE OF ORGANISTS.

AWARDED MEDAL OF HONOUR

AT THE

International Inventions Exhibition, London, 1885.

EQUAL TO ORGAN PRACTICE.

Testimonials from all the chief Organists of the day.

WRITE FOR PARTICULARS TO

H. J. RUMMENS,

47, CHURCH ROAD, BRIXTON, S.W.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

EDEN

A DRAMATIC ORATORIO, IN THREE ACTS

THE POEM WRITTEN BY

ROBERT BRIDGES

SET TO MUSIC FOR SOLI, CHORUS, AND ORCHESTRA
BY

C. VILLIERS STANFORD

(Op. 40).

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d. Full score, MS. Vocal and Orchestral parts in the Press.

THE TIMES.

... It will be readily seen from the foregoing summary how many and how great are the opportunities contained in it from the point of view of a composer possessing a command of contrasting effects, and it will have been confidently expected that so skilled a hand as that of Professor Stanford would not neglect them when they occurred. He has, however, done much more than this, and whether in the mystic songs of the angels, the hate-inspired accents of the demons, or the human emotions of *Adam* and *Eve*, he has succeeded beyond all anticipation.

DAILY TELEGRAPH.

The music to the first act, in which old modes and themes are copiously dealt with, is decidedly interesting, and an apt illustration of the composer's exceeding ability as a technical and constructive musician. . . . The opening music of the third act contains much that is beautiful, but the composer's best effort is made towards the close, after the visions of war and pestilence have ended.

THE STANDARD.

Unquestionably "Eden" is, in every sense, a noteworthy achievement, and it will be strange if a work so original in design, and containing so much that is powerful and beautiful, is not taken into favour wherever the means are at hand for its adequate interpretation.

DAILY NEWS.

Professor Stanford is of course at his best in the battle choruses, which culminate in a paean of victory, in a fine "Pain" chorus, and in a capital chorus of "All Seers," in which the Birmingham tenors had an opportunity of distinguishing themselves.

MORNING POST.

It must suffice now to say that in "Eden" Dr. Stanford displays some of the finest, most thoughtful, and picturesque music he has as yet given to the public. . . . The hearty applause of the audience is an earnest of what is yet to come when the Oratorio is heard in other places.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

VENI, CREATOR SPIRITUS

PARAPHRASED BY

JOHN DRYDEN

SET TO MUSIC FOR

CHORUS, SOLO QUARTET (AD LIB.), AND ORCHESTRA

BY

A. C. MACKENZIE

(Op. 46).

Paper cover, Two Shillings. Full Score, MS. Orchestral Parts in the Press.

THE TIMES.

The setting of the words is admirably designed, the thematic material is developed with great skill, and the whole work is instinct with true devotional feeling. . . . So sound and scholarly a piece of work cannot fail to make a deep impression.

STANDARD.

Dr. Mackenzie's latest choral work is homogeneous in structure, and, as the programme annotator says, belongs to "the solid, dignified contrapuntal school, which best accords with English ideas of what religious music should be." This view received confirmation from the manner in which the chorus fulfilled their duties this evening, the attack being splendid, and the general precision unflinching throughout.

DAILY TELEGRAPH.

... This splendid effort crowns a work which should meet with instant acceptance throughout the country wherever noble and dignified sacred music has admirers.

DAILY NEWS.

Dr. Mackenzie's newest composition deserves to be taken into favour by choral societies in every part of the country. Its success this evening was undoubted, and at the close of a capital performance the composer, who himself conducted, was twice recalled and heartily cheered by both choir and audience.

DAILY CHRONICLE.

It affords another instance of the skill with which Dr. Mackenzie attains the loftiest heights, and holds the attention of the listener by means that must be approved by all who are staunch advocates of the dignity of their art.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE CATHEDRAL PRAYER BOOK

BEING THE

BOOK OF COMMON PRAYER

WITH THE MUSIC NECESSARY FOR THE USE OF CHOIR

TOGETHER WITH THE

CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., OXON.

(Professor of Music in the University of Oxford)

AND

THE REV. W. RUSSELL, M.A., Mus. BAC., OXON.

(Succentor of St. Paul's Cathedral).

EDITIONS.

- | | s. | d. |
|--|----|----|
| 1. Demy 8vo, 628 pp., large type. With Canticles and Psalter pointed for chanting. Cloth, red edges | 6 | 0 |
| 2. Demy 8vo, 600 pp., large type. With Canticles and Psalter pointed, set to appropriate Chants (Cathedral Psalter Chants). Cloth, red edges | 6 | 0 |
| 3. Imperial 32mo, 692 pp., Pocket Edition. With Canticles and Psalter pointed for Chanting. Cloth, red edges | 3 | 6 |

The Clergy can be supplied with copies, in quantities of not less than 25, on liberal terms.

London and New York: NOVELLO, EWER AND Co.

THE OVERTURE

A MONTHLY MUSICAL JOURNAL

WRITTEN BY

MUSICIANS FOR MUSICIANS.

EDITOR: F. CORDER.

PUBLISHED BY

MESSRS. FORSYTH BROS., 267, REGENT STREET, W.

Price 3s. Annually (9 Nos.), or by post, 3s. 6d.

VOL. II., No. 7, NOVEMBER, 1891, CONTAINS—

*English Composers and their prospects;**Passing Notes;**Fifty-two Years in Vienna;**Academy Ballad, No. XV.**Reviews, Major and Minor;**Thoughts and Reflections by T. A. M.**The Early English Musical Magazine;**Novelists and Music.**Academy News;**Ec., &c.*

Third Edition. Fifth and Sixth Thousand.
This Edition contains the additional Soprano air "Sun of my Soul."

THE TEN VIRGINS

A SACRED CANTATA

FOR FOUR SOLO VOICES AND CHORUS

BY

ALFRED R. GAUL

(OP. 42)

COMPOSER OF "THE HOLY CITY," "RUTH," "PASSION SERVICE,"
"JOAN OF ARC," &c.

"The work will certainly go through Saxondom in the wake of its predecessors from the same pen."—*London Daily Telegraph*.

"Must attain popularity wherever heard. Infinitely superior to any previous effort of the composer."—*Liverpool Daily Courier*.

"The Cantata is replete with charming music of that school which every one can appreciate, and which found so distinguished a master in Mendelssohn. If composers would have their works popular with choral societies, it is only reasonable to expect that they will bestow a fair share of their attention upon the choruses. The old masters knew this, and there is no doubt that the fact has much to do with the long-continued popularity of their works; and there is equally little doubt, we think, that the principal cause of the failure of so many works produced now-a-days is the uninteresting nature of the choruses. Compare the choruses of the three most popular works ever produced—'The Messiah,' 'Creation,' and 'Elijah'—with a large number of modern works, and our meaning will be clear. If we mistake not, such thoughts as these passed through Mr. Gaul's mind when he set himself to compose those works which have placed him in the front rank of English composers—the 'Holy City,' 'Joan of Arc,' and 'The Ten Virgins'—and that the public endorse his views is proved by the enormous sale which these works have had."—*Newcastle Daily Journal*, Dec. 17, 1890.

"The subject is an excellent one for a Cantata . . . a stronger work than 'Joan of Arc.' . . . Melodious, vocal, and of moderate difficulty, and, like Mr. Gaul's earlier Cantatas, will be eagerly welcomed by societies in search of new works having these characteristics."—*Newcastle Daily Leader*, Dec. 16, 1890.

BOW AND BROMLEY INSTITUTE CHOIR.—"The hall was overcrowded by an audience that was disposed to encore every other number of the work. If the verdict of a miscellaneous audience, that could have no possible reason for being favourably prejudiced, is of any account in estimating the merit of a new work, a career that will rival that of the same composer's 'Holy City' may be predicted for 'The Ten Virgins.' That Mr. Gaul should have secured this undoubted popular success with a work far more contrapuntal than any of his former works, is a remarkable tribute to his power of welding science and beauty into one whole."—*Musical Times*, Dec. 1, 1890.

"A distinct advance upon any of its predecessors."—*Birmingham Daily Post*.

"That 'The Ten Virgins' is a much finer work than the everywhere favourite 'Holy City' we have no doubt whatever."—*Birmingham Daily Gazette*.

The above Cantata has been specially planned to meet the requirements of Musical Societies, the greater portion being choral, including three numbers for Sopranos and Contraltos (The Virgins).

Price, paper cover, 2s. 6d.; paper boards, 3s.; cloth, gilt, 4s.; Tonic Sol-fa, 1s.; Vocal parts, each 1s. Words only, 5s. per 100.

Staff Edition. Eleventh to Fifteenth Thousand.

JOAN OF ARC

A DRAMATIC CANTATA

BY

ALFRED R. GAUL.

PRODUCED WITH THE UTMOST SUCCESS BY THE BIRMINGHAM FESTIVAL CHORAL SOCIETY.

"The Exeter Oratorio Society last night achieved a brilliant success, and it may safely be said, without fear of exaggeration, that never before have they performed a work more satisfactory to themselves or more interesting to the audience than 'Joan of Arc.'"—*Western Times*.

"One of the most delightful Concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."—*Shields Daily News*.

	s.	d.		s.	d.
Paper cover price	2	6	Tonic Sol-fa price	1	0
boards	3	0	Vocal parts .. each	1	0
Scarlet cloth	4	0	Words only .. per 100	7	6

FOR THE USE OF CHORAL SOCIETIES.—An Arrangement of the Orchestral Parts for Pianoforte and Harmonium, by J. W. ELLIOTT. Price 7s. 6d.

The gratuitous loan of Instrumental parts may be had on application to the COMPOSER, and full liberty is given to perform these Cantatas and to insert the words in any programme without further permission.

London and New York: NOVELLO, EWER AND Co.

THE BRISTOL TUNE BOOK

EDITION 1891.

Containing 995 Tunes and Chants.

NOW READY.

THIRD SERIES, including Supplement 1881, containing 190 Tunes and 115 varieties of metre.

A COMPANION TO ALL HYMN BOOKS.

EDITION 1881.			
	s. d.		s. d.
No. 9. Limp Cloth ..	4 0	No. 11. Small Edition ..	3 0
" 10. Cloth Boards, red edges ..	5 0	" 12. Tonic Sol-fa ..	3 0
THIRD SERIES.			
	s. d.		s. d.
No. 13. Limp Cloth ..	2 0	No. 16. Tonic Sol-fa, limp cloth (in the Press) ..	1 6
" 15. Small Edition, limp cloth ..	1 6		
COMPLETE EDITION, 1891.			
	s. d.		s. d.
No. 17. Limp Cloth ..	5 0	No. 19. Small Edition ..	3 6
" 18. Cloth Boards, red edges ..	6 0	" 20. Tonic Sol-fa (in the Press) ..	3 6

Communications and enquiries as to copyright, and also as to supplying at reduced prices, may be addressed to the Bristol Publishers.

London and New York: NOVELLO, EWER and Co.
Bristol: W. and F. MORGAN, Clare Street.
And all Booksellers and Musiciansellers.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN, containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London and New York: NOVELLO, EWER and Co.

BERLIOZ'S TE DEUM. Op. 22. Performed at the Crystal Palace, April 18, 1885. Vocal Score, 2s. net.

STANLEY LUCAS, WEBER and Co., 84, New Bond Street, London, W.

FOR MALE VOICE CHOIR.—THE NATIONAL ANTHEM, price 4d.; **JUBILEE ODE**, price 6d. net. By GEORGE RISELEY.

London and New York: NOVELLO, EWER and Co.

FESTIVAL MUSIC, by W. HAYNES, Organist of Malvern Priory Church.

FESTAL TE DEUM and JUBILATE in D. Price 9d.

VESPER MUSIC, Nos. 1 to 5 (Magnificat and Nunc dimittis, in Festival Chant style). Price 3d.

(Sung at several Choral Festivals.)

Reduction to Choirs taking a number.

JUBILEE MARCH in D for Organ.

London and New York: NOVELLO, EWER and Co.; or of the COMPOSER.

3rd Thousand.

MAGNIFICAT and NUNC DIMITTIS in E flat, by WILLIAM S. VINNING, Mus. Bac., Cantab. Price 3d.

London and New York: NOVELLO, EWER and Co.

TE DEUM IN A

CHANT FORM, VARIED ACCOMPANIMENT

COMPOSED BY

ARTHUR CARNALL.

Price Fourpence.

London and New York: NOVELLO, EWER and Co.

Second Edition. Price Sixpence.

MAGNIFICAT and NUNC DIMITTIS in A. By I. H. STAMMERS. A second Setting in E flat, 2d.

London and New York: NOVELLO, EWER and Co.

HARVEST ANTHEM and HYMN-TUNE.

BLESSED BE THOU.—Four Voices, Octavo, 3d.

Tonic Sol-fa 14d.

SING TO THE LORD. Harvest Hymn 1d.

COMPOSED BY

E. BUNNETT, Mus.D., CANTAB.

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS BY ARTHUR R. WHITLEY,

A.T.C.L.

MAGNIFICAT and NUNC DIMITTIS in E flat (Second Edition). Price 3d. "Smoothly written."—*Musical Times*. "We recommend this service for the use of country choirs."—*Church Bells*.

GOOD NIGHT! BELOVED. Serenade for A.T.C.L. Price 3d. "Very melodiously set to music."—*Daily News*. "Set with much taste and simplicity."—*Graphic*.

Sung by the South London Musical Club, the Stock Exchange Male Voice Choir, and other Societies.

London and New York: NOVELLO, EWER and Co.

Twenty-second Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s. limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. Large type, price 2s. 6d. This Psalter, having been collated with the Sealed Books, is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers.

Tenth Edition.

JOULE'S DIRECTORIUM CHORI ANGLI. CANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Seventh Edition.

JOULE'S DIRECTORIUM CHORI ANGLI. CANUM. 4to, in cloth, elegant, price 7s. 6d.

Seventh Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d.

London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

BY

EDWARD BUNNETT, Mus.D., CANTAB.

JUST PUBLISHED.

MAGNIFICAT & NUNC DIMITTIS in E Four Voices. Octavo. Price Threepence.

ANTHEMS.

ADVENT.—"O Lord, Thou art my God." Four voices. Octavo 3d.
CHRISTMAS.—"In the beginning" 3d.
"The Lord hath prepared" 3d.
"I was glad" 3d.

SERVICES.

Te Deum laudamus in E. Octavo 3d.
Benedictus and Jubilate in E. 3d.
Cantate Domine and Deus Misereatur in E. Octavo 3d.
Magnificat and Nunc dimittis in F. Octavo 3d.
" " with Welsh words. Octavo 3d.
" " in Tonic Sol-fa 14d.
" " in A. Octavo 3d.
" " in Tonic Sol-fa 14d.
The Preces and Responses, with Litany, set in simple form for Four Voices 4d.
Amen (on Card) 1d.

SECULAR.

Song, "By the wayside." Soprano net 1s. 6d.
"The Last Prayer." Contralto 1s. 6d.
Part-Song, "Over hill, over dale." Four Voices 3d.
"The Rhine Maiden." 3d.
"Beware" 1d.

List of all compositions by the same Composer to be had of the Publishers, NOVELLO, EWER and Co.

Second Thousand. Price 1s.

OFFERTORY SENTENCES

BY DR. CHAMBERS.

THE LONDON MUSIC PUBLISHING CO., 7, Great Marlborough St., W.

ANTHEMS by R. T. CLARK-MORRISON.—"Some trust in chariots." Easy and effective. Price 2d.
"O give thanks unto the Lord." An excellent Anthem for Church Festivals. Price 3d.

London and New York: NOVELLO, EWER and Co.

GILL'S EASY VOLUNTARIES.—"Messiah," "Judas," "Elijah," "Creation," "St. Paul." 1s. each set of twenty Voluntaries.

London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

BY

VYVYAN WALLIS POPHAM.

CHRISTMAS CAROLS.

While shepherds (Old Cornish Carol). Full 2d.
Shepherds in the field. Full 3d.
Christians, be thankful. Full 2d.
All my heart. Solo and Chorus 6d.

The Offertory Sentences from the Gospels 6d.
Sanctus, Benedictus, Agnus Dei, Gloria 9d.
Twenty Tunes for well-known Hymns 1s.

London and New York: NOVELLO, EWER and Co.

MUSIC FOR ADVENT.

ANTHEMS.

'Tis high time	J. Barnby	14d.
'The grace of God that bringeth salvation	J. Barnby	14d.
When shades of night	J. Barnby	2d.
O that I knew where I might find Him (St. Thomas's Day)		
W. Sterndale Bennett	3d.	
Dies iræ, dies illæ	W. T. Best	3d.
'Rejoice greatly	H. Gadsby	3d.
'Prepare ye the way of the Lord	Dr. Garrett	3d.
'Thou wilt keep him in perfect peace	H. J. Gauntlett	3d.
'The wilderness and the solitary place	J. Goss	6d.
'Blessed is He who cometh	Ch. Gounod	14d.
'And the angel said unto her	King Hall	14d.
The Lord will comfort Zion	H. Hiles	6d.
When the Son of Man	Kent	4d.
Who is this that cometh?	Kent	6d.
Arise, O Jerusalem	Oliver King	14d.
'Hosanna to the Son of David	G. A. Macfarren	3d.
The great day of the Lord is near	George C. Martin	14d.
Day of anger, day of mourning ('Dies iræ,' from the Requiem)		
Mozart	6d.	
Rejoice in the Lord	S. Reay	14d.
Rejoice in the Lord	John Redford	3d.
The night is far spent	Montem Smith	14d.
'Hosanna in the highest	J. Stainer	14d.
'Hearken unto Me, My people	A. Sullivan	14d.
Beloved, now are we the sons of God	E. H. Thorne	14d.
'Thou Judge of quick and dead	S. S. Wesley	3d.
Rejoice greatly	H. H. Woodward	14d.
To Thee do I lift up my soul	King Hall	14d.

* Anthems marked thus (*) may be had in Tonic Sol-fa, 1d., 14d., or 2d. each.

NINE HYMNS WITH TUNES

SELECTED FROM "THE HYMNARY."

Price One Penny.

London and New York: NOVELLO, EWER and Co.

THE BENEDICITE

SET TO MUSIC BY THE FOLLOWING

MODERN COMPOSERS.

GEORGE J. BENNETT (in E flat)	14d.
GEORGE J. BENNETT (in G)	14d.
GEORGE J. BENNETT (in D)	3d.
W. T. BEST	3d.
F. BRIDGE, JAMES TURLÉ, and Dr. HAYES	2d.
J. W. ELLIOTT	2d.
ALFRED J. EYRE (with a Quadruple Chant for the Te Deum)	2d.
ALFRED J. EYRE (No. 2, in F)	14d.
PERCY H. FROST	2d.
HENRY GADSBY	2d.
F. E. GLADSTONE	3d.
GEORGE C. MARTIN (No. 1 in F, No. 2 in E flat, No. 3 in G)	
each	4d.
C. E. MILLER	2d.
C. E. MILLER (second setting)	2d.
C. E. MILLER (third setting)	2d.
BOYTON SMITH (in A flat)	14d.
J. STAINER, R. DE LACEY, A. GIBBS, and F. CHAMPEYNS	14d.
J. STAINER, W. WINN, and F. WALKER	14d.
S. S. WESLEY (easy setting)	2d.
J. BARNBY	2d.
JOHN FOSTER	14d.
MONTM SMITH (two settings)	14d.
J. TURLÉ (two settings)	14d.
C. A. WICKES (two settings)	14d.

London and New York: NOVELLO, EWER and Co.

BENEDICITE, OMNIA OPERA.—Set to Music in Chant Form by J. H. LEWIS, Mus. D., Organist and Choir-master, Twickenham Parish Church, and Warden, Church Choir Guild. Price Three pence.

London and New York: NOVELLO, EWER and Co.

Specimen copy of above free from the COMPOSER, "Silvermead," Twickenham, S.W.

THE SECOND ADVENT

SACRED CANTATA

SOLOS FOR TENOR AND BASS, EASY CHORUSES, AND

FOUR WELL-KNOWN HYMNS FOR THE CONGREGATION.

PART I.—THE CRY OF THE CHURCH.

PART II.—THE SIGNS. PART III.—THE ADVENT.

PART IV.—THE TRIUMPH OF THE CHURCH.

These four parts may (if preferred) be sung separately as Anthems on the four Sundays in Advent.

The Words selected from Holy Scripture by the Rev. C. T. MAYO.

THE MUSIC (EXCEPT THE HYMN TUNES) COMPOSED BY

ARTHUR H. D. PRENDERGAST.

Vocal Score, with Organ Accompaniment, 1s. (1d.)

Words only (with the Hymn Tunes), 14d.

London and New York: NOVELLO, EWER and Co.

FOR ADVENT AND CHRISTMAS.

SUITABLE FOR USE

IN

THE CHURCH SERVICE.

Just Published.

THE TWO ADVENTS

A CHURCH CANTATA

WORDS SELECTED AND WRITTEN BY THE

REV. E. W. BOWLING, M.A.,

Rector of Houghton Conquest, Beds.

COMPOSED BY

GEORGE GARRETT, M.A.,

Mus. D., F.C.O.

(Op. 23.)

Price One Shilling and Sixpence.

ADVENT HYMN

"IN LOWLY GUISE THY KING APPEARETH"

By SCHUMANN

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT

By THE REV. J. TROUTBECK, D.D.

For Soprano Solo and Chorus, with Orchestral Accompaniment.

Price One Shilling.

THE FIRST CHRISTMAS MORN

A BIBLICAL PASTORAL

THE WORDS WRITTEN BY THE REV. S. J. STONE.

THE MUSIC COMPOSED BY

HENRY LESLIE.

Vocal Score, 8vo, 2s. 6d. Vocal Parts, 6d. each.

CHRISTMAS EVE

A SHORT CANTATA

FOR ALTO SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

NIELS W. GADE.

(Op. 40.)

Price One Shilling. Tonic Sol-fa Notation, 1d.

London and New York: NOVELLO, EWER and Co.

"An effective setting—with occasional verses in unison, and free organ accompaniment."—*Musical Standard*.

NEW BENEDICITE. By GEORGE LEES. Price 2d.

London and New York: NOVELLO, EWER and Co.

Specimen copy free from COMPOSER, 83, Byrre Road, Balham, S.W.

ADVENT HYMNS.—O COME, EMMANUEL, and HARK! A THRILLING VOICE. Music by H. BOTTING. Price 14d. London and New York: NOVELLO, EWER and Co.

Just Published.

MISSA

O ADMIRABILE COMMERCIIUM

FOR FIVE VOICES

IN THE MIXOLYDIAN MODE (TRANSPOSED)

COMPOSED BY

G. PIERLUIGI DA PALESTRINA

EDITED BY

W. S. ROCKSTRO.

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

Third Edition.

MAGNIFICAT and NUNC DIMITTIS in F.

Easy setting. By H. J. KING, R.A.M. Price 1d.

W. SAVILLE and Co., Tottenham, Middlesex.

MUSIC FOR CHRISTMAS.

ANTHEMS.

*In the beginning	G. B. Allen	14d.
Christians, be joyful	Bach	3d.
*Like silver lamps	J. Barnby	14d.
*Drop down, ye heavens	J. Barnby	14d.
*The grace of God, that bringeth salvation	J. Barnby	14d.
*Sing and rejoice	J. Barnby	14d.
*Behold, I bring you good tidings	J. Barnby	3d.
*While Shepherds watched	W. T. Best	14d.
*Give the king Thy judgments, O Lord	A. H. Brown	14d.
Hail! thou that art highly favoured	Arthur Carnall	4d.
Behold, I bring you good tidings	J. M. Crament	4d.
Behold, I bring you glad tidings	Giovanni Croce	14d.
*Arise, shine, for thy light is come	Geo. Elvey	14d.
*Let us now go even unto Bethlehem	J. T. Field	14d.
Behold, a star appeareth	Niels W. Gade	4d.
Sing, O daughter of Zion	H. Gadsby	14d.
*Behold, I bring you good tidings	J. Goss	14d.
O sing to God (Noël). (Female Voices)	Ch. Gounod	6d.
*O sing to God (Noël). (Arranged for S.A.T.B.)	Ch. Gounod	14d.
*Brightest and best	E. V. Hall	4d.
Behold, I bring	E. V. Hall	3d.
*Hark! the herald angels sing	E. V. Hall	3d.
How beautiful are the feet (Appendix to "The Messiah")	Handel	3d.
*Let us now go even unto Bethlehem	E. J. Hopkins	14d.
Sing, O heavens	Kent	4d.
*While all things were in quiet silence	Oliver King	14d.
Hallelujah! the light hath shined	Oliver King	3d.
For unto us was born	G. A. Macfarren	3d.
While all things were in quiet silence	G. A. Macfarren	14d.
God, who at sundry times	J. H. Mee	4d.
Blessed be the Lord God of Israel	The Earl of Mar	14d.
Rejoice, O ye people	Mendelssohn	14d.
Let our song of praise	Mendelssohn	14d.
*Hallelujah! for unto us a child is born	W. H. Monk	14d.
*Sing unto the Lord	Vincent Novello	14d.
I will set his dominion in the sea	Horatio W. Parker	4d.
Glory to God in the highest	Pergolesi	14d.
*Break forth into joy	T. Ridley Prentice	6d.
*Behold, I bring you glad tidings	C. W. Smith	14d.
The light hath shined	E. Silas	14d.
*The morning stars sang together	J. Stainer	6d.
*O Zion, that bringest good tidings	J. Stainer	14d.
*The hallowed day hath shined upon us	J. Stainer	14d.
*Thus speaketh the Lord of Hosts	J. Stainer	14d.
*The angel Gabriel was sent from God	H. Smart	14d.
In the beginning was the Word	E. H. Thorne	14d.
*Sing, O heavens	B. Tours	14d.
*There were shepherds (in the press)	B. Tours	14d.
*This is the day which the Lord hath made	J. Turle	3d.
The light hath shined	C. G. Verrinder	14d.
*There were shepherds	Charles Vincent	4d.
Behold, I bring you glad tidings	Victoria	14d.
*Blessed be the Lord God of Israel	S. S. Wesley	14d.
*Glory be to God on high	S. S. Wesley	2d.
Blessed be the Lord	C. L. Williams	4d.

Anthems marked thus * to be had in Tonic Sol-fa, 1d., 14d., and 2d. each.

Most of the above may be had in Folio, Vocal Score, and Vocal Parts.
London and New York: NOVELLO, EWER and Co.

HYMNS AND CAROLS.

Adeste Fideles ("O come, all ye faithful")	Arr. by V. Novello	14d.
Christians, awake! salute the happy morn	W. H. Monk	14d.
Hark! the herald angels sing	J. Baptiste Calkin	14d.
"	Dr. Ions	14d.
"	Mendelssohn	14d.
Now join we all with holy mirth	J. Stainer	14d.
O come, all ye faithful	J. Barnby	14d.
Of the Father's love begotten	J. B. Dykes	14d.
See, the morning star	E. G. Monk	14d.
Shades of silent night	Samuel Gee	14d.
There were whisperings	J. T. Cooper	14d.
O come, all ye faithful	Old Melody	1d.
Approach, all ye faithful	J. Barnby	14d.
Holy night	J. Barnby	2d.
Christians, awake!	J. Goss	14d.
Hark! the hosts of heaven are singing	Henry Smart	14d.
O come, new anthems let us sing	H. J. Gauntlett	14d.
Hark! the heavens' sweet melody	J. Goss	14d.
O come, loud anthems let us sing	S. S. Wesley	14d.
Christ is born, tell forth His fame	Ch. Gounod	14d.
Come, ye nations, faithful own	G. Elvey	14d.
Hark! the herald angels sing	Mendelssohn	14d.
When Christ was born	J. T. Field	2d.
What child is this?	J. T. Field	2d.
Sleep! Holy Babe	J. T. Field	2d.
Carol for Christmas Day	J. Maude Crament	3d.
Softly the night is sleeping	J. Maude Crament	3d.
In Excelsis gloria	J. Maude Crament	3d.
O Babe! in manger lying	J. Maude Crament	3d.
The Virgin is hushing her Baby to rest	J. Maude Crament	3d.
What Child is this?	J. Maude Crament	3d.
Darkness fell on the weary earth	J. Maude Crament	3d.

TEN HYMNS WITH TUNES SELECTED FROM "THE HYMNARY."

Price One Penny.
London and New York: NOVELLO, EWER and Co.

CHRISTMAS CAROLS

NEW AND OLD

THE WORDS EDITED BY THE

REV. HENRY RAMSDEN BRAMLEY, M.A.

THE MUSIC EDITED BY

JOHN STAINER, M.A., Mus. Doc.

THREE SERIES (MUSIC & WORDS), ONE SHILLING EACH.

Cloth gilt, 2s. Three Series, complete, cloth gilt, 4s.; or, in Seventy numbers, 1d. each.

Words only, each Series, 14d.; or, complete, 4d.; cloth, 6d.

First Series, in Tonic Sol-fa Notation, 1s.; or, in separate numbers, 1d. each.

A Selection from the above (24) for Men's Voices, 2s.

Illustrated Edition (First and Second Series), handsomely bound in cloth, gilt, 7s. 6d.

Library Edition, with Historical Preface, Roxburgh binding, 7s. 6d.

Twelve Old Carols (English and Foreign), adapted and arranged by Sir John Stainer, 1s.; Tonic Sol-fa, 6d.; Words only, 1d.

London and New York: NOVELLO, EWER and Co.

CAROLS FOR CHRISTMASTIDE

SET TO ANCIENT MELODIES

BY THE

REV. THOMAS HELMORE, M.A.

Words principally in imitation of the original,

BY THE

REV. J. M. NEALE, D.D.

18mo, Melody only	5d.
" in packets of 50	0 6
" Compressed Score	20 0
" Folio, with Pianoforte Accompaniment	1 0
" Words only	4 6
" in packets of 50	0 4
" in packets of 50	5 0

London and New York: NOVELLO, EWER and Co.

FOUR

CHRISTMAS CAROLS

WRITTEN BY

W. CHATTERTON DIX

SET TO MUSIC BY

JOSEPH BARNBY.

O Babe! in manger lying.
The Virgin is hushing her Baby to rest.
What Child is this?
Darkness fell on the weary earth.

Price Three-halfpence.

London and New York: NOVELLO, EWER and Co.

NEW CHRISTMAS CAROLS.

HOLY CHILD and GLORIA IN EXCELSIS DEO.

By H. ERNEST NICHOL, Mus. Bac., Oxon.
Price 2d. both notations. Specimens gratis and post-free to any Choirmaster from the COMPOSER, Marlborough Avenue, Hull.

POPULAR ANTHEMS

FOR

ADVENT & CHRISTMAS.

BARNBY, J.

IT IS HIGH TIME TO WAKE OUT OF SLEEP..	1½d.
THE GRACE OF GOD THAT BRINGETH SALVATION	1½d.
BEHOLD, I BRING YOU GOOD TIDINGS..	1½d.
LIKE SILVER LAMPS	1½d.
SING AND REJOICE..	1½d.

ELVEY, G.

ARISE, SHINE, FOR THY LIGHT IS COME ..	1½d.
--	------

GARRETT, G. M.

PREPARE YE THE WAY	3d.
IT SHALL COME TO PASS	6d.

GOSS.

THE WILDERNESS	6d.
BEHOLD, I BRING YOU GOOD TIDINGS..	1½d.

GOUNOD, C.

TO SING TO GOD (NOËL)	1½d.
DITTO (Female Voices)	6d.

HOPKINS, E. J.

LET US NOW GO EVEN UNTO BETHLEHEM..	1½d.
-------------------------------------	------

STAINER, J.

AWAKE, AWAKE, PUT ON THY STRENGTH, O ZION	6d.
AWAKE, THOU THAT SLEEPEST	6d.
O ZION, THAT BRINGEST	1½d.
HOSANNA IN THE HIGHEST	1½d.
THE HALLOWED DAY HATH SHINED	1½d.
THE MORNING STARS SANG TOGETHER ..	6d.
THUS SPEAKETH THE LORD OF HOSTS ..	1½d.

SULLIVAN, A.

HEARKEN UNTO ME, MY PEOPLE	1½d.
------------------------------------	------

TOURS, B.

GOD HATH APPOINTED A DAY	1½d.
SING, O HEAVENS	1½d.

Anthems marked thus * are to be had in Tonic Sol-fa, 1d. to 3d. each.

London and New York: NOVELLO, EWER and Co.

TWELVE OLD CAROLS

ENGLISH AND FOREIGN

ADAPTED AND ARRANGED

BY

SIR JOHN STAINER.

PRICE ONE SHILLING.

Tonic Sol-fa, Sixpence. Words only, One Penny.

London and New York: NOVELLO, EWER and Co.

TEN CHRISTMAS CAROLS

SET TO MUSIC BY

EDWARD BUNNETT, Mus.D., CANTAB.

Price, in paper wrapper, complete, 1s.; or, in single numbers, 1d. each.

CONTENTS.

1. The Carolers.
2. The stars are shining bright and clear.
3. Carol, sweetly carol.
4. Christmas Bells.
5. A child this day is born.
6. Hark! what mean those holy voices?
7. The Angels' Carol.
8. While shepherds watched.
9. Angels from the realms of glory.
10. A Christmas Chime.

The Words of the above, which are chiefly copyright, can be had complete of the COMPOSER. Price One Penny.

Also, by same COMPOSER,

A SECOND SET OF TEN CHRISTMAS CAROLS.

CONTENTS.

1. Awake! arouse! ye Christian band.
2. Ring out, sweet chimes.
3. Brightest and best.
4. Hail! happy morn.
5. O let our voices.
6. Christmas Eve.
7. Hark! the bells.
8. A Christmas Carol.
9. Joyful is the morn.
10. Noel.

Price, in paper wrapper, complete, 1s.; or, in single numbers, 1d. each. Words of the above can be had of the COMPOSER. Price 1d.

London and New York: NOVELLO, EWER and Co.

POPULAR CHRISTMAS ANTHEMS.

By CALEB SIMPER.

Easy, Effective, and Interesting.

*REJOICE GREATLY. New. 2nd 1,000 ..	3d.
*BREAK FORTH INTO JOY. 4th 1,000 ..	4d.
Sung with great success at several Choral Festivals.	
*THE HEAVENS ARE TELLING. 4th 1,000 ..	3d.
*BLESS'D BE THE LORD GOD. 12th edition ..	4d.
LET US NOW GO EVEN UNTO BETHLEHEM. 5th 1,000 ..	3d.
WE HAVE SEEN HIS STAR. 20th Edition ..	1d.
SING, O HEAVENS. 14th 1,000 ..	3d.
GLORY TO GOD IN THE HIGHEST. 13th Edition ..	3d.
AND HE SHALL REIGN. 11th 1,000 ..	3d.
THERE WERE SHEPHERDS. 10th Edition ..	3d.
BEHOLD, I BRING. 29th Edition ..	3d.
EASY HOLY COMMUNION SERVICE IN E FLAT. 5th 1,000..	4d.
MAGNIFICAT AND NUNC DIMITTIS IN F. 33rd Edition ..	4d.
MAGNIFICAT AND NUNC DIMITTIS IN E FLAT. 10th Edition ..	4d.

Those marked * may be had in Tonic Sol-fa.

18th 1,000. CHRISTMAS CAROLS. 18th 1,000.

1. CAROL, SWEETLY CAROL .. 1d.	4. COME, HAIL THE DAY .. 1d.
2. O LOVELY STAR 1d.	5. GOOD NEWS AND PEACE .. 1d.
3. WHAT DO THEY SAY? .. 1d.	6. SWEETEST MUSIC .. 1d.
Words only, complete, 3s. 3d. per 100.	
7. AWAKE, HAIL YOUR KING .. 1d.	8. O SO SWEETLY .. 1d.
Words only, Nos. 7 and 8, complete, 1s. 3d. per 100.	

London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

CHRISTMAS CAROLS

SET TO MUSIC BY

J. FREDERICK BRIDGE, Mus. Doc.

CHILD DIVINE. Words by Rev. F. K. HARFORD. 2d.	
JOY, YE PEOPLE. Words by Rev. F. K. HARFORD, M.A. 2d.	
IN SORROW AND IN WANT. Words by Archdeacon FARRAR. 3d.	
ALL JUBILANT WITH PSALM AND HYMN. Words by the Ven. Archdeacon FARRAR. 2d.	
CHRISTMAS BELLS. Words from "In Memoriam," by ALFRED TENNYSON. 4d.	

London and New York: NOVELLO, EWER and Co.

"An effective, bright, melodious composition, and it is to be hoped that many choirs will make its acquaintance."—*Church Review*.

"An able composition, well suited to the season for which it is written, and free from difficulties."—*Church Times*.

"A gain to music of this class."—*Musical Times*.

THERE WERE SHEPHERDS

BY

E. A. SYDENHAM.

Price Threepence. Tonic Sol-fa, price Three-halfpence.

Just Published.

THREE HYMNS FOR CHRISTMAS

SET TO MUSIC BY

E. A. SYDENHAM.

Music and words, 3d.; words only, 3s. per 100.
London and New York: NOVELLO, EWER and Co.

CHRISTMAS ANTHEMS, &c.

By EDWYN A. CLARE.

Easy, Effective, and Pleasing.

WE HAVE SEEN HIS STAR. New	..	..	..	3d.
Written in a varied and pleasing style.				
BEHOLD, I BRING. 6th 1,000	..	..	..	3d.
SING, O HEAVENS. 4th 1,000	..	..	..	3d.
MAGNIFICAT AND NUNC DIMITTIS in D. 4th 1,000	..	..	..	4d.
PRaise THE LORD, O JERUSALEM. 7th 1,000	..	..	..	3d.
An easy Anthem, suitable for any special occasion.				
London and New York: NOVELLO, EWER and Co.				

THREE CHRISTMAS CAROLS. By H.

HUDSON. Price 3d. net.
Good Christian men. While shepherds watched.
Christ the Lord (Words by Miss HOLDSWORTHY).
"Exceedingly tuneful and effective."
London and New York: NOVELLO, EWER and Co.

By the same Composer.

CAROLS FOR THE CHURCH SEASONS.

3 for Christmas.	1 for Whitsuntide.
1 " Easter.	1 " Flower Services.
1 " Ascensiontide.	1 " Harvest Festivals
	(Words by G. HERBERT).
London and New York: NOVELLO, EWER and Co.	

CHRISTMAS CAROLS

BY THE REV.

A. H. STEVENS, M.A., Mus. Bac., OXON.
(Composed for use in Dover College Chapel).

No. 1. Where is He	..	..	..	2d.
" 2. (While shepherds watched	..	..	..	2d.
" 2. (With joy o'er all the weary earth	..	..	..	2d.
London: WEEKES and Co.				

FULL ANTHEM.—ABIDE WITH ME. Easy setting. Price 4d.
London and New York: NOVELLO, EWER and Co.

CHRISTMAS CAROLS.

ALL MY HEART THIS NIGHT REJOICES ON A STARLIGHT WINTER EVENING

Two Short and Easy Carols composed by

ARTHUR ESMOND.

Price One Penny each.

London and New York: NOVELLO, EWER and Co.

CHRISTMAS CAROL.

ROUND US SHINES A GLORIOUS LIGHT

3rd Edition. A great Success.

COMPOSED BY

DAVID DAY, F.C.C.G.

Price Twopence.

London and New York: NOVELLO, EWER and Co.

CHRISTMAS CAROL.

THE PRINCE OF PEACE

Words by N. M. WOOD

MUSIC BY

GEORGE KETT.

Price Twopence.

Of the COMPOSER, 100, Gordon Road, Nunhead, S.E.

NEW ANTHEM FOR CHRISTMAS.

HOW LOVELY ARE THE MESSENGERS.

Also, "For unto us," 19th Ed.; "Glory to God," 6th Ed.; "The night is departing," 4th Ed. (for Advent); "O worship the Lord," 25th Ed.; "My heart is fixed," 6th Ed. (for Festivals). By THOS. SMITH. 3d. each.
London and New York: NOVELLO, EWER and Co.
Post-free from the COMPOSER, Music Warehouse, Bury St. Edmunds.

RING THE JOYFUL CHRISTMAS BELLS.—

Christmas Carol, for Soprano Voices and Chorus. Composed by FRANK PESKETT. Words and Music, 2d.; words only, 2s. 6d. per 100.
London and New York: NOVELLO, EWER and Co.

DR. SPARK'S CHRISTMAS CANTATA and ORATORIO, "IMMANUEL."

"The work is melodious and very effective, and is admirably suited for performance at Christmas in Church, Chapel, or Concert-room."—*Sheffield Telegraph*.

Cantata, 2s.; Tonic Sol-fa, 6d.; Orchestra, 5s.; Chorus, 6d.; Words, 2s. 6d. per 100.
Oratorio, 4s.; Chorus, 1s.; Words, 2s. 6d. per 100. Orchestra on hire.
Anthems from 14d. to 6d.
JOHN HEYWOOD, 1, Paternoster Buildings, London; and Manchester.

COMPOSITIONS by GORDON SAUNDERS,

Mus. D., OXON.
New Carols.—SING EVERY ONE IN HAPPY GLEE and CHRISTMAS VOICES.
SEVENFOLD AMEN, No. 1 (Double Choir) each 14d.
.. No. 2 (Four Voices) 2d.
MAGNIFICAT and NUNC DIMITTIS (Gregorian Setting).
With varied harmonies for Choir and Organ 4d.
SIX ORIGINAL DOUBLE and SINGLE CHANTS (Anglican).
Adapted to the Te Deum 2d.
London and New York: NOVELLO, EWER and Co.

WINCHESTER'S CHURCH MUSIC FOR CHRISTMAS.

ANTHEM. "There were Shepherds" (No. 21) ..	..	..	s. d.
ANTHEM. "Let us now go even unto Bethlehem" (No. 35) ..	..	..	0 3
TE DEUM, Service in F (No. 25) ..	..	..	0 3
TE DEUM, Chant Form (Nos. 3, 4, 32, 36, and 46) ..	..	..	each 0 2
BENEDICTUS in F (No. 9) ..	..	..	0 2
JUBILATE, Service in F (No. 29) ..	..	..	0 1 1/2
COMMUNION SERVICE in F (No. 44) ..	..	..	0 4
AGNUS DEI (No. 27) ..	..	..	0 1 1/2
BENEDICTUS QUI VENIT (No. 28) ..	..	..	0 1 1/2
OFFERTORY SENTENCES (No. 16) ..	..	..	0 3
OFFERTORY ANTHEM. "Be merciful" (No. 51) ..	..	..	0 1 1/2
MAGNIFICAT and NUNC DIMITTIS in F (No. 34) ..	..	..	0 3
MAGNIFICAT and NUNC DIMITTIS in B flat (No. 17) ..	..	..	0 3
MAGNIFICAT and NUNC DIMITTIS in G (No. 52) ..	..	..	0 3
MAGNIFICAT and NUNC DIMITTIS in A (No. 48) ..	..	..	0 3
TALLIS'S FESTIVAL RESPONSES (No. 40) ..	..	..	0 1 1/2
GRAND FESTIVAL MARCH FOR ORGAN ..	..	..	1 6
TEN ORIGINAL PIECES FOR ORGAN ..	..	..	4 0

BOUND VOLUMES OF

WINCHESTER'S CHURCH-MUSIC SERIES,

Consisting of ORIGINAL ANTHEMS,
MORNING, EVENING, AND COMMUNION SERVICES,
HYMN TUNES, &c.

And containing Nos. 1 to 50, bound in Cloth, Gilt, Red Edges, 4s.

London: HART and Co., 22, Paternoster Row, E.C.

CHURCH MUSIC

BY

C. F. ABDY WILLIAMS, Mus. Bac., OXON.

MAGNIFICAT and NUNC DIMITTIS in F. Price 4d.

"Worthy of the attention of Choirmasters."—*Musical World*.

BENEDICTE, OMNIA OPERA, in chant form. Price 1d.

TE DEUM LAUDAMUS, in chant form. Price 1d.

London and New York: NOVELLO, EWER and Co.

CHAS. TUCKWOOD'S POPULAR PUBLICATIONS.

TO ORGANISTS AND THE PROFESSION.

ATTENTION is especially directed to the following New Series of Organ Music, comprised entirely of original selections of Mr. E. M. Flavell. The Work is well engraved and beautifully printed. The price within the reach of all.

THE NATIONAL ORGANIST.

A Series of Original Voluntaries, with Pedal Obbligato. By EDWIN M. FLAVELL.

Price 1s. each. By post, 14 stamps.

BOOK 1.

1. Andante con moto.
2. Postlude.
3. Andante.
4. Allegro con brio.

BOOK 2.

1. Barcarolle.
2. Onward! (March in G).
3. Impromptu.
4. Meditation.

BOOK 3.

1. Melody.
2. Spanish Romance.
3. March in C.
4. Prayer.
5. Andante tranquillo.
6. Offertoire.

BOOK 4.

1. Tone-Poem.
2. Melody.
3. Offertoire in A.
4. Chorale.
5. Meditation at Eventide.
6. Canzonetta.
7. Prayer.

BOOK 5.

1. Pastorella.
2. Prelude in A minor.
3. Idyll.
4. Postlude.
5. Adagio.
6. Romance.

BOOK 6.

1. Spring Song.
2. March in D.
3. Prayer.
4. Evensong.
5. Souvenir.
6. Solemn movement.
7. Concluding Voluntary.

Nos. 1 to 6, beautifully bound, 5s. net. By post, 5s. 6d.

IMPORTANT ISSUE OF SIX NEW NUMBERS OF

THE MINSTER ECHOES,

Comprising a Selection of Original Voluntaries by Eminent Composers, with Pedal Obbligato.

Price 1s. each. By post, 14 stamps.

BOOK 19.

1. Sancta Maria (Song) .. M. Piccolomini.
2. Poem .. Alfred Rawlings.
3. Slumber (Song) .. Alfred Redhead.
4. Festival Postlude .. J. E. Newell.
5. Offertoire .. King Hall.
6. Romance .. E. M. Flavell.

BOOK 20.

1. A Mother's Vigil (Song) .. A. Rawlings.
2. Prelude .. King Hall.
3. Andante .. Charles Bradley.
4. Moderato .. E. M. Flavell.
5. Sanctus .. Alfred Rawlings.
6. Intermezzo .. Alfred Redhead.
7. Chorale .. King Hall.

BOOK 21.

1. The Abbey March .. D'Auvergne Barnard.
2. Romance in E .. E. M. Flavell.
3. Communion .. King Hall.
4. Interlude .. J. E. Newell.
5. Abundant .. Heber Trevor.

BOOK 22.

1. The Two Choirs (Song) .. M. Piccolomini.
2. Festival March .. Alfred Redhead.
3. Pastorale .. Charles Bradley.
4. Loud Voluntary .. E. M. Flavell.
5. Meditation .. Heber Trevor.
6. Prayer .. Heber Trevor.
7. Cavatina .. Alfred Redhead.

BOOK 23.

1. Within the Minster (Song) .. Vernon Rey.
2. Prayer .. A. Rawlings.
3. Christie Eleison .. A. Rawlings.
4. Grand March .. Arthur Garland.
5. Moderato .. Heber Trevor.
6. Slow movement .. J. E. Newell.

BOOK 24.

1. Marcia .. D'Auvergne Barnard.
2. Andantino .. Charles Bradley.
3. Eternal Rest (Song) .. M. Piccolomini.
4. Ave Maria .. Alfred Rawlings.
5. Allegro con spirito .. E. M. Flavell.
6. Farewell (Romance) .. E. M. Flavell.

Vol. IV., containing Books 19 to 24, bound in chocolate cloth, 7s. 6d.

THE VESPER VOLUNTARIES.—"Containing short Melodies for the Organ, Harmonium, or American Organ, which by their variety will be useful for Church purposes as Offertory Music, Interludes, or Voluntaries, and will certainly be welcome for their effective grace and simplicity, demanding no special executive skill in their performance."—*Saturday Review*.

Price 1s. each. By post, 1s. 2d.

- | | |
|-------------------------------------|---------------------------|
| Book 1.—Sixteen Voluntaries | By Nicholas Heins. |
| 2.—Fifteen | J. E. Newell. |
| 3.—Eleven | W. Haynes. |
| 4.—Thirteen | J. C. Beazley. |
| 5.—Thirteen | A. J. Greenish, Mus. Bac. |
| 6.—Twelve | Arthur Carnall, Mus. Bac. |
| 7.—Thirteen | Arthur Graham. |
| 8.—Twelve | E. Boggetti. |
| 9.—Twelve | Theo. Bonheur. |
| 10.—Fifteen | A. W. Marchant, Mus. Bac. |
| 11.—Eleven | F. F. Rogers. |
| 12.—Fifteen | J. Horspool. |
| 13.—Ten | Odoardo Barri. |
| 14.—Twelve | Jules Therese. |
| 15.—Twelve | Seymour Smith. |
| 16.—Twelve | Frank Manly. |
| 17.—Fifteen | J. E. Newell. |
| 18.—Twelve | Vernon Rey. |
| 19.—Ten | Jules Therese. |
| 20.—Twelve | King Hall. |
| 21.—Ten | Alois Volkmer. |
| 22.—Eleven | D'Auvergne Barnard. |
| 23.—Ten | T. Hutchinson. |
| 24.—Fourteen | Bruce Steane, Mus. Bac. |
| 25.—Twelve | E. M. Flavell. |
| 26.—Eleven | Edward Elgar. |
| 27.—Thirteen | J. E. Newell. |
| 28.—Ten | Alfred Rawlings. |
| 29.—Twelve | Alfred Redhead. |
| 30.—Eleven | Heber Trevor. |

Volumes 1, 2, 3, 4, and 5, containing Six of the above numbers in each Book, handsomely bound in cloth, 5s. net. Post-free, 5s. 6d.

THE ORGANIST'S COMPANION.—A Companion Series to the Vesper Voluntaries.

Price 1s. each. By post, 14 stamps.

- | | |
|---|--------------------|
| Book 1. Twelve Voluntaries, &c. | By Nicholas Heins. |
| 2. Nine | Arthur Graham. |
| 3. Fifteen | J. E. Newell. |
| 4. Eleven | Blakeman Welch. |
| 5. Twelve | Arthur Graham. |
| 6. Eleven | Wm. Blakeley. |
| 7. Fourteen | Ed. M. Flavell. |
| 8. Twelve | King Hall. |
| 9. Eight | Chas. Bradley. |
| 10. Twelve | Geo. W. Lloyds. |
| 11. Eight | Ed. M. Flavell. |
| 12. Ten | J. Horspool. |

Volumes 1 and 2, containing Six of the above numbers in each Book, handsomely bound in cloth, 5s. net. Post-free, 5s. 6d.

THE CHRISTIAN PILGRIM. A Sacred Cantata. Composed by J. E. NEWELL.

PREFACE.

The growing custom of performing complete works in places of public worship has led the composer of the "Christian Pilgrim" to hope that his Cantata may be found acceptable in choirs, where the larger and more difficult works of the great masters are often inadmissible; it contains twenty-four numbers of Solo and Concerted Pieces, and can be effectively rendered, with either Pianoforte or Organ Accompaniment.

The words are selected passages of Holy Writ and well-known Hymns, and are intended to portray the life of the Christian Pilgrim through the many trials and temptations that beset him on his heavenly way, to the final triumph of eternal life.

May be performed freely everywhere.

Vocal Score, paper cover, 2s.; ditto, paper boards, 2s. 6d.; ditto, scarlet cloth, 3s. 6d.; choruses only, 1s. Orchestral Parts, 7s. 6d. net post-free, 8s. Tonic Sol-fa, 1s. net.

CHARLES TUCKWOOD, 64, BERNERS STREET, LONDON, W.

Edwin Ashdown's selection of Choruses for Treble Voices.

WITH PIANOFORTE ACCOMPANIMENT. PRICE 4d. EACH NET.

1. Steersman, steer our bark. Three-part (Flying Dutchman) Wagner
2. The winds now are still. Four-part (Flying Dutchman) Wagner
3. Spinning chorus. Four-part (Flying Dutchman) Wagner
4. Singing liketh me. Three-part .. Sir G. A. Macfarren
5. Parting. Three-part .. Sir G. A. Macfarren
6. The Mermaids. Three-part .. Sir G. A. Macfarren
7. Raise high the song. Three-part (Lohengrin) Wagner
8. Adown the wav'ring billows. Three-part (The Sea-Maidens) J. L. Roedel
9. 'Tis ours this happy season. Two-part (The Sea-Maidens) J. L. Roedel
10. Barcarolle ("Oh! 'tis pleasant"). Three-part (Oberon) Weber
11. Whispering breezes. Three-part (Knight of Palestine) Weber
12. Joy! joy! joy. Three-part (Knight of Palestine) Weber
13. The earth is clothed in flowers. Four-part (Fall of the Leaf) O. Barri
14. With hearts of joy. Three-part (Fall of the Leaf) O. Barri
15. Sing, sweet bird. Three-part (Fall of the Leaf) O. Barri
16. Haste to the church! Three-part (Bride of Burleigh) F. Schira
17. Chorus of angels. Four-part (Bride of Burleigh) F. Schira
18. Awake from slumber. Three-part (The Magic Well) F. Abt
19. O'er the flower-bespeckled meadows. Three-part (The Magic Well) F. Abt
20. I saw a land of wondrous beauty. Three-part (The Magic Well) F. Abt
21. Come, let us wreath the bridal flowers. Three-part (Orpheus and Eurydice) Offenbach
22. Now on music's wings. Three-part (Orpheus and Eurydice) Offenbach
23. Homeward we are wending. Three-part (May-tide) P. Mazzoni
24. Trip it lightly, gaily, brightly. Three-part (Harvest Queen) Godwin Fowles
25. Angel of peace. Three-part (Lohengrin) Wagner
26. In Thee we trust. Three-part (Pilgrims' Chorus, Tannhauser) Wagner
27. Awake! awake! Three-part .. C. Gounod
28. Music and sunshine. Three-part .. C. Gounod
29. Joyous our life. Three-part (Elfin Knight) I. Gibsone
30. Sing, sisters, sing. Four-part (All-Hallow Eve) B. Gilbert
31. Sunrise. Three-part (The Mountain Maidens) F. Romer
32. Sunset chorus. Three-part (The Mountain Maidens) F. Romer
33. Our old piano. Three-part .. F. Auger
34. Home bells. Three-part .. G. Schmitt
35. Dear home. Three-part (Tannhauser) Wagner
36. Summer. Three-part (Tannhauser) Wagner
37. For thee hath beauty. Three-part (Oberon) Weber
38. I remember one eve. Three-part (Elfin Knight) I. Gibsone
39. Vintage time. Three-part (Elfin Knight) I. Gibsone
40. Odours come with quiet spell. Three-part (A Summer Night) E. Aguilar
41. Sad is the parting. Two-part (Volskied) E. Aguilar
42. Not in our grief alone. Two-part .. Henry Smart
43. A Christmas song. Two-part .. A. Adam
44. The Hymn of peace. Two-part .. W. H. Calkcott
45. O! Southern wind. Two-part .. O. Barri
46. Dwellers of the spirit land. Two-part .. O. Barri
47. 'Tis summer. Two-part .. O. Barri
48. O! come to the grove. Two-part .. O. Barri
49. The snow. Two-part .. O. Barri
50. Come back. Two-part .. O. Barri
51. A Christmas carol. Two-part .. C. Gounod
52. The midnight bell. Two-part .. J. L. Roedel
53. Where the scented violet. Two-part (The Magic Well) F. Abt
54. See, the star of eve. Two-part (Elfin Knight) I. Gibsone
55. The cuckoo kept calling. Two-part (Elfin Knight) I. Gibsone
56. Come, let us go. Two-part (Elfin Knight) I. Gibsone
57. We will seek thee. Two-part (The Mountain Maidens) F. Romer
58. We are only village maidens. Two-part (May-tide) P. Mazzoni
59. John Peel. Two-part (Hunting song) D. Pentland
60. O! come hither. Two-part (Sacred) Henry Smart
61. O! give thanks. Two-part (Sacred) Henry Smart
62. O! praise the Lord with me. Two-part (Sacred) Mendelssohn
63. Hark! the hunter's merry horn. Two-part .. L. Zamboni
64. Old English pastimes. Two-part .. J. L. Battmann
65. The organ-grinder. Two-part .. J. L. Battmann
66. The happy fireside. Two-part .. Henry Smart
67. Hark! from yon old abbey. Two-part .. J. Barnett
68. Merry May. Two-part .. Sir G. A. Macfarren
69. The Alpine sisters. Two-part .. D. Tagliacore
70. Heap high the golden corn. Two-part .. Raphael
71. Lull'd by the silence. Two-part .. Zamboni
72. Fairy sisters. Two-part .. F. Packer
73. Merry May. Two-part .. T. Distin
74. The swallows' return. Two-part .. T. Distin
75. The sea-nymphs. Two-part .. T. Distin
76. Merrie gipsies. Two-part .. T. Distin
77. Hail! pretty babe. Two-part .. T. Distin
78. Sleigh-bells. Two-part .. T. Distin
79. For so hath the Lord. Two-part (St. Paul) Mendelssohn
80. And Paul came to the congregation. Two-part Mendelssohn
81. To God on high. Three-part (Chorale, St. Paul) Mendelssohn
82. O! Thou true and only light. Three-part (Chorale) Mendelssohn
83. How lovely are the messengers. Three-part (Chorale) Mendelssohn
84. Away! away! Three-part .. J. L. Roedel
85. The angels' song. Three-part .. C. Gounod
86. A farewell. Three-part .. C. Gounod
87. The dawn. Three-part .. C. Gounod
88. Come away to the woods. Three-part .. C. Gounod
89. Misereere Domine. Three-part .. C. Gounod
90. Rest while the noon. Three-part (The Mountain Maidens) F. Romer
91. At break of day. Three-part (The Mountain Maidens) F. Romer
92. Haste away. Three-part (Bride of Burleigh) F. Schira
93. The morn is bright. Three-part (Bride of Burleigh) F. Schira
94. Hail to thee. Three-part (Bride of Burleigh) F. Schira
95. Around the maypole. Three-part (May-tide) P. Mazzoni
96. O'er the smiling meadows. Three-part (May-tide) P. Mazzoni
97. O! praise the floweret sweet. Three-part .. F. F. Rogers
98. She sleeps. Three-part (The Magic Flower) F. F. Rogers
99. So pure, a sister's tender love. Three-part .. Weber
100. Gone is every pleasure. Three-part (Knight of Palestine) Weber
101. From Oberon in fairyland. Three-part .. Stevens
102. Blow, gentle gales. Three-part .. Bishop
103. Hark! Apollo strikes the lyre. Three-part .. Bishop
104. The winds whistle cold. Three-part .. Bishop
105. The chough and crow. Three-part .. Bishop
106. Sound the loud timbrel. Three-part .. Avison
107. Ye shepherds tell me (The wreath). Three-part .. Mazzinghi
108. Harvest home. Three-part .. Bishop and Foster
109. But now the pearl-crown'd moon. Three-part .. E. Aguilar
110. O! find a song. Three-part (Summer Night) E. Aguilar
111. When the wind blows. Three-part .. Bishop
112. A lullaby. Three-part .. G. Schmitt
113. Come over the hills. Three-part .. H. Foster
114. The sower. Three-part .. D'Albano
115. Home and rest. Three-part .. C. Pinsati
116. Memories. Three-part .. C. Pinsati
117. Good-bye, good-bye, good-bye. Three-part .. J. L. Hatten
118. The city of the king. Three-part .. O. Barri
119. Erin mavourneen. Three-part .. J. L. Hatten
120. Blessed are the poor in Spirit. Three-part (Sacred) Mozart
121. Through the old cloisters. Three-part .. Beethoven
122. Roll on, fair orb. Three-part .. Beethoven
123. In Thee I trust. Three-part (Sacred) Handel
124. King on, sweet bells. Three-part .. C. Gounod
125. The minstrel. Three-part .. C. Gounod
126. The evening song. Three-part .. C. Gounod
127. The wood-nymph's home. Three-part .. C. Gounod
128. An songs our fathers loved. Three-part .. Wagner
129. Gipsy chorus. Three-part (Bohemian Girl) M. W. Balfe
130. Now to the fair. Three-part (Bohemian Girl) M. W. Balfe
131. Yet drops the maiden. Three-part (Bohemian Girl) M. W. Balfe
132. Deign to forgive the gipsy maid. Three-part (Bohemian Girl) M. W. Balfe
133. The maiden's dream. Three-part .. Sir Julius Benedict
134. From out Thy starry dwelling. Three-part (Prayer, Moses in Egypt) .. Rossini
135. Father of Heaven. Three-part (Prayer, Masaniello) .. Wagner
136. A sylvan song. Three-part .. Wagner
137. A lady fair (Villanelle). Three-part .. Niedermeyer
138. Stay, prithee, stay. Three-part .. Bishop
139. O! skylark for thy wing. Three-part .. Mendelssohn
140. Light as fairy foot can fall. Three-part .. Weber
141. The evening bell. Two-part .. Zamboni
142. Haste thee, boatman. Two-part .. F. Kücken
143. On the margin of that river. Two-part .. Henry Smart
144. Wandering wind. Two-part .. Henry Smart
145. The song of the sea breezes. Two-part .. J. L. Hatten
146. Heavenly music. Two-part .. J. L. Hatten
147. Adieu, ye woodlands. Two-part .. F. Abt
148. Nightingales are singing. Two-part .. F. Abt
149. Sing to me, gondolier. Two-part .. C. Gounod
150. Now, merry fays. Two-part .. C. Gounod
151. The voices of Spring. Two-part .. Offenbach
152. The haymakers. Two-part .. Offenbach
153. Now the meadows. Two-part .. Lotti
154. In Thy service. Two-part (Sacred) J. Blockley
155. I think of thee. Two-part .. R. Schumann
156. O! ye sunny hours. Two-part .. R. Schumann
157. Good night. Two-part .. R. Schumann
158. Cradled by the heaving billow. Two-part .. H. Foster
159. Serenade. Two-part .. J. B. Wexlerin
160. The sailor's return. Three-part .. Wagner
161. The song of June. Three-part .. Mendelssohn
162. Singing in the rain. Two-part .. J. P. Knight
163. The ferry boat. Two-part .. L. Williams
164. When spring descendeth. Two-part .. F. Abt
165. Where art thou, beam of light? Three-part .. Bishop
166. Far away. Two-part .. J. R. Thomas
167. Italy's music. Three-part .. C. E. Horn
168. Nina's farewell. Two-part .. Pergolesi
169. The gipsy home. Two-part .. Herbert Foster
170. Three vivandieres. Three-part .. F. Schira
171. Peace. Two-part .. Sir Julius Benedict
172. Sing, pretty maiden. Three-part (Maritana) .. Wallace
173. Angelus. Three-part (Maritana) .. Wallace
174. Prouty gitana. Three-part (Maritana) .. Wallace
175. Alas! those chimies. Three-part (Maritana) .. Wallace
176. Turn on, old time. Three-part (Maritana) .. Wallace
177. God save the Queen. Three-part .. National
178. Say, sad heart, why art thou beating? Two-part .. F. Abt
179. Eve's lamentation. Two-part .. M. P. King
180. Thy spirit is near. Two-part .. Henry Smart

LONDON: EDWIN ASHDOWN (LIMITED), HANOVER SQUARE.

Sixth Thousand.

THE MONTHS

TWELVE VOCAL DUETS FOR SCHOOL USE

Words by EDWARD OXENFORD.

MUSIC BY

ALFRED R. GAUL.

"There are in this series of duets the sweetest things of the kind we have ever met with. Things to be treasured in households where sisters or friends delight in joining voices."—*Birmingham Daily Gazette*.

Parts I. and II.	..	..	..	..	..	each	s. d.
Complete, paper cover	..	..	..	..	..	1	0
Do, paper boards	..	..	..	..	..	2	0
Do, scarlet cloth	..	..	..	..	..	3	0
Or, in Twelve Numbers	..	..	..	..	..	each	0 2

VOCAL TRIOS FOR SCHOOL USE.

THE BIRDS

Words by EDWARD OXENFORD

MUSIC BY

ALFRED R. GAUL.

- | | |
|---------------------|------------------|
| 1. The Robin. | 4. The Skylark. |
| 2. The Nightingale. | 5. The Owl. |
| 3. The Dove. | 6. The Swallows. |

"By the production of these Trios our townsman, Mr. A. R. Gaul, has made a valuable addition to the many beautiful and useful compositions he has formerly given to the public. Mr. Gaul's music is unfailingly charming . . . and both in the home circle and in the school class is sure to be heartily welcomed."—*Birmingham Daily Gazette*.

Complete, paper cover	..	..	..	..	..	each	s. d.
Do, scarlet cloth	..	..	..	..	..	1	0
Or, in Six Numbers	..	..	..	..	..	each	0 2

London and New York: NOVELLO, EWER AND CO.

SIXTY-ONE

MELODIES AND UNFIGURED BASSES

(To be Harmonized in Four Parts)

For the use of ADVANCED MUSICAL STUDENTS and CANDIDATES FOR DIPLOMAS

BY

ROWLAND M. WINN, Mus. Doc., Oxon., F.C.O.

Price One Shilling.

"Both the melodies and the basses are designed with no little ingenuity, and form the means of bringing out in the student all the amount of skill of which he may be possessed."—*Musical Times*.

London and New York: NOVELLO, EWER AND CO.

NEW COMPOSITIONS by ALBERT HAM, F.C.O.

Easy Setting of the Magnificat and Nunc dimittis in G	4d. net.
Part-Song—"The sun has gone down." S.A.T.B.	2d.
Two-part Song (S.C.)—"The Robin" ..	2d.
" "—"The Skylark" ..	2d.
" "—"The Cuckoo" ..	2d.
Humorous Part-Song—"Little Jack Horner," 5th Edition	4d. net.

London and New York: NOVELLO, EWER AND CO.

HUMOROUS PART-SONGS by A. J. CALDICOTT.

Poor Little Tom-ee (just published) ..	6d.
Where are you going to, my pretty maid? (just published) ..	6d.
Humpty Dumpty ..	6d.
Little Jack Horner (Tonic Sol-fa, 2d.) ..	6d.
Jack and Jill ..	4d.
The House that Jack built (Tonic Sol-fa, 2d.) ..	6d.
Sobbing Quartet ..	3d.
The Haymakers. Part-song ..	4d.
Out on the Waters. Part-song ..	4d.
Vale. Part-song ..	4d.
The Boy and the Bee ..	6d.

London: METZLER and Co., 42, Great Marlborough Street, W.

NEW WORK FOR CHORAL SOCIETIES.

PENELOPE

FOR SOLO VOICES AND CHORUS

BY

BURNHAM HORNER.

Three Shillings net.

LONDON MUSIC PUBLISHING Co., 7, Great Marlborough Street, W.

Recently Published.

HAND GYMNASTICS

FOR THE SCIENTIFIC DEVELOPMENT OF THE MUSCLES USED IN PLAYING THE PIANOFORTE

BY

RIDLEY PRENTICE.

Price One Shilling and Sixpence.
In Paper Boards, Two Shillings.

(No. 36, Novello, Ewer and Co.'s Music Primers, Edited by Sir John Stainer.)

London and New York: NOVELLO, EWER AND CO.

NEW PUBLICATIONS.

J. & J. HOPKINSON'S

GROSVENOR SERIES OF PART-SONGS.

*1. Voice of a Joyous Heart (Two Trebles) ..	C. Vincent	3d.
2. Kit the Owl (Two Trebles) ..	..	3d.
3. It was a Lover and his Lass (S.A.T.B.) ..	W. Bendall	3d.
4. Good Night, Beloved (T.T.B.B.) ..	G. Lardelli	3d.
*5. A Pretty Ditty (Trio and Chorus, Treble Voices) ..	C. Vincent	4d.
6. It was Earl Haldan's Daughter (S.A.T.B.) ..	J. M. Barnett	4d.
7. Absent from Thee (S.A.T.B.) ..	..	4d.
8. Evening Song (S.A.T.B.) ..	Mary Carmichael	4d.
9. To the Nightingale (S.A.T.B.) ..	G. B. Allen	4d.
10. Daybreak (S.A.T.B.) ..	C. A. Macrone	4d.
*11. The Maiden and the Brook (Two Trebles) ..	Geo. Lomas	4d.
12. O Lovely May (S.C.B.) ..	E. Birch	4d.
13. Serenade (A.T.B.B.) ..	W. J. Pressey	4d.
14. Barcarolle (A.T.B.B.) ..	..	4d.
*15. Rub-a-Dub (Two Trebles) ..	C. Vincent	4d.
*16. I had a Little Castle (Three-part Song for Children) ..	C. A. Macrone	4d.
*17. Little Boy Blue (Two-part Song for Children) ..	..	4d.
*18. Little Grey Pussy Cat (Three-part Song for Children) ..	..	4d.
19. Gondola Song (A.T.B.B.) ..	W. J. Pressey	4d.
20. Banish Sorrow till to-morrow (S.C.) ..	Gustav Ernest	4d.
*21. The Land of Joy (Two Trebles) ..	J. M. Barnett	4d.
22. For New Year's Eve (S.A.T.B.) ..	Arthur Somervell	4d.
23. Fill the Bumper (A.T.B.B.) ..	W. J. Pressey	4d.
24. Nursery Rhymes (Two Trebles) ..	J. M. Barnett	4d.
*25. The Fairies Meet ..	F. J. Karn	4d.
*26. Daylight is Fading (Two Trebles) ..	Walter Brooks	4d.
27. The Merry Musicians (Male Voices) ..	O. King	4d.
28. O my Sweet Sweeting (Six Voices) ..	Arthur Somervell	4d.
29. Gentle Sleep (A.T.T.B.) ..	W. G. Wood	4d.

Those marked * are especially recommended for use of Schools, &c.

NEW CHRISTMAS CAROL.

O LOVELY VOICES OF THE SKY.

By OLIVER KING: Words by ADELAIDE PROCTOR.

Price 4d. net.

CAROL

FOR NEW YEAR'S EVE (ARTHUR SOMERVELL).

Price 4d. net.

J. & J. HOPKINSON, 95, NEW BOND STREET, W.

TOM, THE PIPER'S SON. By ALFRED ALLEN.

"A part-song of point and humorous character, which ought to become popular."—*Leeds Mercury*. "The composition is rightly styled 'humorous,' and would serve to brighten the concerts of many a choral society."—*Liverpool Courier*. Price 3d.

London and New York: NOVELLO, EWER AND CO.

NEW PART-SONG. S.A.T.B. THE CLANSMEN.

By T. W. BLAKEY. Price 4d.

London and New York: NOVELLO, EWER AND CO.

MUSICAL EDUCATIONAL WORKS

BY

H. GERMER.

Op. 32. ELEMENTARY PIANOFORTE SCHOOL, in 3 Books ..	each net	s. d.
Or, in one volume, 6s. net: bound, 7s. net.	..	2 6
"A model work of its kind."— <i>Signal</i> , Leipzig.	..	..
Op. 28 and Op. 30, I. THE TECHNIQUE OF PIANOFORTE PLAYING, MUSICAL ORNAMENTATION, AND THEORY OF TONE FORMATION (bound in cloth) net	6 6	..
"The best and most practical work of its kind."— <i>Musikalisches Wochenblatt</i> , Leipzig.	..	..
Op. 29. RHYTHMICAL PROBLEMS ..	net	2 6
"Germer's Rhythmical Studies are valuable and highly to be recommended both to teachers and pupils."— <i>Franz Liszt</i>.	..	..
ALBUM OF SELECTED COMPOSITIONS, from the Pianoforte Works of Schubert, Field, Mendelssohn, Schumann, and Chopin ..	net	2 6
"Selection, fingering, marks of expression, and phrasing are quite admirable."— <i>Clavier-Lehrer</i> , Berlin.	..	..
Bound, 3s. net.	..	..

London and New York: NOVELLO, EWER AND CO.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

ANTONÍN DVOŘÁK.

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d. Full Score, MS. Vocal and Orchestral Parts in the Press.

** * All communications respecting performances of this work should be addressed direct to the Publishers.*

DAILY TELEGRAPH.

The "Requiem" of Antonín Dvořák is a *chef d'œuvre*, difficult, no doubt, and imposing much labour upon those who grapple with it for mastery, but all the more on that account, perhaps, the thing I have said; at this no amateur is likely to be surprised. . . . I am not going to set up a comparison between the "Stabat Mater" and the "Requiem." Although the "Requiem" draws more largely than its predecessor upon the resources of highest art, it belongs to the same class of work, and whoever would approach the latter in a spirit of preparedness should do so through the earlier. The two are consecutive links in a golden chain. Following them, we go from glory to glory, and the end we trust is not yet. Dvořák has established himself as the greatest religious composer of the age, not so much, perhaps, in the matter of technique as in the sublime expression of exalted feeling.

STANDARD.

A work in every sense worthy of the gifted Bohemian composer, and one of the noblest settings ever penned of the Roman Catholic Office for the Dead. . . . Even an essay would fail to give an adequate impression of Dvořák's latest masterpiece. It must be heard in order to be understood and appreciated, and, happily, London amateurs will have an opportunity shortly at the Albert Hall, where it is to be given by the Royal Choral Society in the course of the season.

DAILY NEWS.

To describe the masterly and thoroughly characteristic manner in which Dr. Dvořák treats his orchestra—often in a daring spirit of originality, but always with the happiest effect—is not now necessary. It will suffice that, despite certain minor blemishes, the opinion offered by the analyst, that the "Requiem" is "truly a solemn masterpiece," will be endorsed by connoisseurs, and generally, it is hoped, by the more thoughtful majority of the public.

MORNING POST.

The expectations which had been formed of the new "Requiem," composed at the request of the committee for this Festival by Antonín Dvořák, were fully realised, and Birmingham may once more be congratulated upon having called into existence another work of genius which will stand as a monumental treatment of the time-honoured service in commemoration of the dead.

DAILY CHRONICLE.

Antonín Dvořák has at length provided his famous "Stabat Mater" with a fitting companion. . . . From any composer it would be an honourable contribution to art, but from Dvořák it is specially welcome as serving to make manifest that the noble work by which he has hitherto been best known to English concert frequenters was not a solitary specimen of genius in the treatment of sacred subjects.

THE ATHENÆUM.

If it be true, as alleged, that the idea of writing a Requiem originated when the news of the death of Cardinal Newman reached the Bohemian composer, the world is indirectly indebted to that distinguished ecclesiastic for one of the noblest and most beautiful tributes to the dead that ever proceeded from the hand of a musician. . . . The effect of the entire combination (in the "Dies Iræ") is, as we have said, stupendous, and has never been surpassed in any setting of the same words.

WEEKLY DISPATCH.

The work itself is a worthy companion to the celebrated "Stabat Mater," though which is the greater of the two I shall not pretend to decide. . . . The great merits of the score consist in the wealth of rich and striking harmony and the strong infusion of fresh and original melody. I have no space to describe it number by number, but I would point to the "Dies Iræ" as one of the grandest settings ever penned of this awful hymn, and to the "Recordare" and the "Offertorium" as containing music unspeakably beautiful. The mind that conceived these things is that of a master.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Printed by NOVELLO, EWER and Co., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
Sold also by KENT and Co., Paternoster Row (E.C.)—Saturday, October 31, 1891.